

it a long time myself, I think it likely that others know it also; but I never saw it mentioned anywhere.

H. BUXTON FORMAN.

P.S.—Mr. Rossetti also, I understand, has been for years acquainted with the review of *Victor and Cazire*.

#### "MAR'S WHITE WITCH."

St. Mary's, Kirriemuir, N.B.: Feb. 24, 1877.

In Dr. Littledale's review of Mar's *White Witch*, which appears in to-day's number of the ACADEMY, it is said that the hero and heroine are "copies" of Mr. Black's "Sheila" and "Frank Lavender."

This, as father of the authoress, I beg leave to deny. They are "original sketches," written at least five years ago, before the appearance of Mr. Black's book. The resemblance, if any, is therefore entirely accidental.

The "doubt" in regard to the validity of the marriage between "Tom Mar" and "Denis Quentin" was, I am informed, intentionally insinuated from an incorrect point of view, as required by the novelist's plan.

JAMES J. DOUGLAS.

#### SPELLING REFORM AND SIMPLIFICATION.

##### II.

Kensington: March 5, 1877.

The conclusions arrived at in the last letter, as characterising a new or concurrent orthography, were: No change of letters; ease in reading both systems by readers of either; indication of a received pronunciation by a phonetic method.

We may take as conceded:—

1. That all alphabetic writing was, from the first, intended to indicate sounds, and sounds only. Hieroglyphics, of course, indicated sounds and something else; but so far as they formed alphabets they indicated sounds only. It must not, however, be supposed that in any existing alphabet, either in practical or theoretical use, each single sign "represented" one single sound, and, conversely, each single sound was represented by one single sign. After thirty years' study I have arrived at the conclusion that we do not know what "a single sound" is, in this sense. It will be probably analogous to Helmholtz's partial tones (*Theiltöne*) in music; but the Helmholtz of speech has not yet made his appearance. Melville Bell has done much; so have many others; but what a simple speech sound, or a simple alphabetic sign may be, I have yet to learn. Original alphabets, and one of the most recent (Cherokee), were syllabaries—that is, each sign represented a syllable. This seems to me the key to the whole situation. One combination of sounds should correspond to one combination of signs, so that, given the one, the other is determined immediately. This appears to be the only practical solution of the problem. It is also a complete solution, and at the same time removes the difficulty of multiplicity of letters, by allowing of combinations of letters with special significations. The full consideration and development of this "principle of combinations" requires more space than can here be given to it. It involves the whole effect of gliding and generated sounds, in which at present only students and investigators of speech sounds can take interest, but which I mention in passing to show that they have not been neglected.

2. The use of some phonetic system, so far from injuring our knowledge of etymology, is our only possible guide to etymology when we cannot hear the sounds themselves, as all those who have more than the vaguest notions of what etymology means are well aware. But many would prefer Prof. Max Müller's dictum to mine, and it is entirely on my side. The etymological objection is therefore to be dismissed, if only on the ground that, the present spelling not being altered, all the good it can do in that way will continue to be done. We do not want to know the history of a word every time we hear it. We cannot know

anything about it, if we do not know its sound. The important consideration is, that the value of our combinations of letters need have no reference to past usages. Hence we are able to recur to present usages without constraint.

3. The system of compound speech sounds, and their methods of combination are different for every language, to such an extent that it is difficult for the native speaker of one to produce the other correctly, even under a state of high cultivation, and after much instruction. Hence our phonetic system should have reference to our own language only, but it should apply to the *whole* of that language—that is, not merely to the received, but to the dialectal and non-received pronunciations (if only to indicate them for avoidance, or in our works of fiction, where they are frequent), and also to such foreign words as are commonly intermixed with English—many of French, some of Italian, others of Indian origin—with the best imitations of their sounds that our organs of speech can produce after proper school-training. Also provision should be made, with especial reference to the reading of history, geography, and the daily newspapers, for the approximate expression of the names of all persons and places there mentioned. We must not be content with a *Graecum est, nō legitur*, or with Southeby's treatment of the Russian admiral:—

"A terrible man with a terrible name;  
What it is we all know very well,  
No one can speak it and no one can spell."

When I edited the *Phonetic News* in 1849, I hunted the pronunciation of the celebrated name of the Ban of Croatia, *Jellachich*, to the walls of Vienna, and I believe that the readers of my paper were the only readers in England who had a notion how to pronounce it. I do not enter upon the wide question of how to pronounce Latin and Greek—that I have done elsewhere—but we should have a means of writing the sounds to be given to such phrases as the Latin just introduced as an illustration, in either the usual English, or the legitimate ancient method, and, at least for some time, it would be advisable to annex the ancient orthography. It is evident that to embrace all these conditions would require exceedingly careful arrangements of the values of the combinations, and that a scheme for received pronunciation of purely English words would not meet the case.

4. But at the same time the system must not be too complicated. It must consist of a received portion and a non-received portion, with foreign additions; and only the received part should first be taught. It is the inventor of the system, not the learner, who has to be troubled with these minutiae. Also especial care must be taken in the received part not to be too precise, but merely to allow of a power of perfect precision, to be exercised when necessary, as in orthoepical instruction. Thus the following thirteen words contain all the long and the short vowels in the accented syllables of our language: *Peep through all those glass door panes: His bull rushed on that fence.* But every one of them is apt to be variously pronounced by various speakers of received English. Our signs should be as elastic, and represent any one, or either one, of those sounds. The unaccented or weak vowels are, again, slightly different, but may be represented by the signs indicating the accented sounds nearest to them, the distinction being thrown upon their combination with accent or emphasis, or its want—that is, strength or weakness. How far the existence of strength and weakness, and length and shortness, of sounds should be marked from the first is another question. I am inclined not to mark them in the most elementary teaching, but to leave the use of such signs for an advanced stage, and in the most advanced stage of all to omit them altogether, except in words which are not likely to be familiar to all readers, and then to use them sparingly. The signs for this purpose should, however, be very easily introduced when required, and hence

should in no case consist of accented letters. The four usually acknowledged diphthongs are found in: *Boys, buy our mules*; but the two middle ones, in *buy* and *our*, are very variously pronounced by the speakers of received English, and so much doubt would be felt in discriminating *you use news, monument, document, few, futility*, that they must be all brought under one sign. At the same time, a systematic method of expressing all varieties (including the very numerous dialectal diphthongs, in order to correct provincial habits) must be furnished. We have also a great variety of diphthongs and triphthongs arising from our singular vocal *r*, as in *peer, pair, pour, poor*, combining with a trilled *r* in *peering, pairing, pouring, poorer*, which must be treated with the greatest care, to combine simplicity and intelligibility with anything like precision, and yet allow sufficient latitude for general use.

These remarks will serve to indicate the phonetic problem to be solved, which must be combined with the two other conditions. This I have attempted to do by means of my so-called Glossic, and by way of example, not of recommendation, I will give my remaining remarks in the next letter in this orthography, adding a minimum of explanation, and going as little into the minute details by which the system has been adapted for the purposes just mentioned, during several years of trial, as is consistent with intelligibility.

ALEXANDER J. ELLIS.

Queen's College, Oxford: February 28, 1877.

I fully agree with Mr. Phillimore in thinking that if a reform of our present spelling were merely to substitute one stereotyped mode of spelling for another, our gain would be comparatively slight. What is wanted is that, as Mr. Sweet says, "every sound [should] have a distinct symbol, and every symbol one invariable sound." As pronunciation varied, therefore, the spelling of words would vary also, and the philologist would be able to make the same use of printed texts that he now makes of MSS. The variation in educated pronunciation, however, at any given time will not be found to be very great, and the differences in spelling that would result from it would be hardly, if at all, more than the differences now occasioned by the idiosyncrasies of particular printing-presses.

It is our unhappy spelling that makes modern English so relatively useless to the philologist; had such a spelling existed in Gothic or any other of the older languages there would have been no Grimm's Law, no Comparative Philology. The first duty of written symbols is to express the pronunciation of the words they represent as nearly as may be, and the want of accurate phonological training, caused, in great measure, by our absurd system of spelling, has been one of the main reasons why the works to which we have to go for our knowledge of English dialects are so often unsatisfactory. An arbitrary spelling like that of English dissociates the language of the eye from the language of the ear, and makes it exceptionally hard for an Englishman to learn to speak a foreign tongue. And more than this: it tends to disguise the real nature of speech, and to create an attitude of mind which has been the cause of numberless false theories in the science of language.

A. H. SAYCE.

#### APPOINTMENTS FOR NEXT WEEK.

SATURDAY, March 10.—3 P.M. Royal Institution: "French Revolution and English Literature," by Prof. H. Morley. 3 P.M. Saturday Popular Concert.

MONDAY, March 12.—5 P.M. London Institution: "Ferns," by Prof. R. Bentley.

8 P.M. Society of Arts: "The Chemistry of Gas Manufacture," II., by A. Vernon Harcourt.

8 P.M. Monday Popular Concert.

8 P.M. Personal Rights and Self-help Association: "On Exclusive Legislation for the Professions," by Ernest Hart, Prof. Hunter, and Miss E. Orme.

8.30 P.M. Geographical: "On the Distribution of Salt in the Ocean," by J. Y. Buchanan; "A Journey through Formosa," by H. J. Allen; "A Trip into the Interior of Formosa," by T. L. Bullock.

- TUESDAY, March 12.—3 P.M. Royal Institution: "Human Form," by Prof. A. H. Garrod.
- 8 P.M. Colonial Institute: "On the Climates of the various British Colonies," by G. J. Symons.
- 8 P.M. Civil Engineers: "On the Transmission of Motive Power to distant Points," by H. Robinson.
- 8 P.M. Society of Arts: "Our Commercial Relations with West Africa," by J. Irvine.
- 8 P.M. Anthropological Institute: "On the Himalayan Origin of the Magyar," by Hyde Clarke; "On the Scottish Highland Language and People," and "On the Anglicising and Gaelicising of Surnames," by Hector McLean.
- WEDNESDAY, March 14.—3 P.M. Sanitary Institute: Public Meeting (at the Rooms of the Society of Arts).
- 8 P.M. Society of Arts: "The Treatment of Town Refuse and Sewage," by Prof. Ansted.
- 8 P.M. Telegraph Engineers: "Type-printing Apparatus employed by the Exchange Telegraph Company," by F. Higgins.
- THURSDAY, March 15.—3 P.M. Royal Institution: "Theory of Music," by Dr. W. Pole.
- 7 P.M. London Institution: "Schubert and Schumann," by Ernst Paner.
- 7 P.M. Numismatic.
- 8 P.M. Linnean: "On the Nature and Mode of Use of the Vegetable Poisons employed by the Natives of the Samoan Islands," by the Rev. T. Powell.
- 8 P.M. Chemical.
- 8 P.M. Royal Albert Hall Choral Society: Bach's *Passion* (St. Matthew).
- 8.30 P.M. Royal Antiquaries.
- 8.30 P.M. Philharmonic Concert.
- FRIDAY, March 16.—8 P.M. Society of Arts: "The Native Indian Press," by Dr. G. Birdwood.
- 8 P.M. Philological: "On the Servian Language and its Dialects," by W. R. Morfill.
- 9 P.M. Royal Institution: "Armenia and Ararat," by Dr. James Bryce.

## SCIENCE.

### PUBLICATIONS OF THE EARLY FRENCH TEXT SOCIETY.

*Brun de la Montaigne*, roman d'aventure. Publié pour la première fois par Paul Meyer. (Paris: Firmin Didot et Cie, 1875.)

*Miracles de Nostre Dame*, par personnages. Publié par Gaston Paris et Ulysse Robert. Tome I. (Paris: Firmin Didot et Cie, 1876.)

The Société des Anciens Textes Français, owing to unforeseen hindrances, has only just issued these two volumes, both printed by able editors from unique late fourteenth-century manuscripts at Paris. The romance of *Brun de la Montaigne*, now first published, is but a fragment, and we must agree with M. Meyer that the loss of the remainder is not very regrettable; it is, however, a fair specimen of many of the later works of its class. The portion preserved consists of nearly 4,000 lines, and relates the hero's adventures from his birth to his falling in love, including one which must be founded on a popular belief—his being exposed for a night, when just born, in the forest of Brechelant to receive gifts from fairies. The editor ascribes the poem to the fourteenth century, and probably to the north-east of France, of the dialect of which the manuscript bears traces; but its chief interest is in its versification. Modern French alexandrines admit an additional unaccented (now silent) syllable after the last traditionally-accented one—thus making the familiar distinction between masculine and feminine rhymes—but not elsewhere; in Old French (and the remark applies to ten-syllable verse) an extra syllable with unaccented *e* is as permissible after the caesura at the sixth (or fourth) syllable as it is at the end of the line. The earliest previously-known observer of the modern rule is Jehan le Maire, but we find it strictly followed, more than a century before, by the unknown author of the present poem, in which the caesural word does not end in an unaccented syllable unless this is elided

before a following vowel. M. Meyer has noted a single exception, v. 82 (*Ou les fées repairent | sachiez certainement*), and this is the only one in *ent*; but there must be added v. 10 with caesural *es* (*armes*), and vv. 109, 815, 1,537, 2,246, 2,348, 2,826, 2,950, 3,033, 3,295, 3,353, 3,481, 3,575, with *e* before a consonant. We do not reckon vv. 826, 2,179, 3,884, where the extra syllable is in the editor's restoration; and it is probable that several, if not all, of the other cases are due to the scribe, not to the author, some being easily corrigible. We also notice that v. 2,166, as printed, is too short, and vv. 2,612, 2,924, 3,105 too long; while v. 1,981 presents *eroie* (from *credo*) in a set of *aïe* rhymes. In the glossary of noticeable words M. Meyer remarks that in the common expression *forest antie* (*antie=antiquum*), the epithet was probably meaningless, having become merely ornamental from its frequent poetical use in other connexions; the phrase strikes us as nearly equivalent to Longfellow's *forest primeval*, in which the adjective is not without force. MM. Paris and Robert's volume of Miracle Plays (in verse) relating to the Virgin gives us eight out of a collection of forty, mostly hitherto unpublished; the remainder will occupy five volumes, not counting one of notes and glossary, which the editors reserve till the completion of the text. The titles of the plays (*L'enfant donné au diable*, *L'abeesse grosse*, *L'eresque que l'arcediacre murtrit*, *La femme du roy de Portigal*, *La nativité Nostre Seigneur*, *Saint Jehan Crisothomes*, *La nonne qui laissa son abbaie*, *Un pape qui vendit le basme*) will give some notion of these curious and instructive specimens of the popular religious instruction of the Middle Ages, of which the Ammergau Passion Play is a survival. Their importance as early examples of dramatic literature (most of the plots are legendary or invented, not Scriptural) is also considerable, both their form and their shortness being noticeable: the first piece, for instance, though with eighteen characters, has little over 1,500 lines. The remainder of this valuable collection will be awaited with great interest by students in various departments. We may remark, in conclusion, that a few copies of the Society's publications (including those noticed in the ACADEMY of July 8, 1876, p. 40) are sold separately for the accommodation of those who wish to get a particular work without becoming regular subscribers.

HENRY NICOL.

### SCIENCE NOTES.

#### PHYSIOLOGY.

*Distribution of Bacterial Germs.*—The recrudescence of the spontaneous generation controversy has induced M. Pasteur to undertake a fresh enquiry into the distribution of the germinal matter of bacteria in water. The following results (nearly all of which have already been arrived at by other observers) are embodied in a preliminary communication (*Comptes Rendus*, 29 Janvier, 1877). The water of the Seine contains bacterial germs of different kinds in great abundance; some of them are able to resist exposure to a temperature of 100° C. in non-acid media, and to one of 130° C. for several minutes in dry air. Such germs are always present in ordinary distilled water, though, by employing suitable precautions, it is possible to obtain distilled water

in an absolutely germless state. No trace of germs can be detected in the water of subterranean springs before it has become contaminated with atmospheric dust or mixed with surface-water. Filtration is quite inadequate to separate such germs from the media in which they are suspended.

The controversy referred to in the ACADEMY for February 10 has entered on a new phase. M. Pasteur challenged Dr. Bastian to produce organisms in sterile urine neutralised by means of *liquor potassae*, either germless, or, if not germless, previously subjected to a temperature of 110° C. for twenty minutes, or to one of 130° C. for five minutes. Dr. Bastian accepted the challenge, and now asserts that a sample of sterile urine, to which a suitable quantity of *liquor potassae* maintained at a temperature of 110° C. for twenty hours had been added, was found in full fermentation and swarming with bacteria in from twenty-four to forty-eight hours. When this result was announced to the Academy of Sciences M. Pasteur demanded the appointment of a committee to decide on the question of fact. MM. Dumas, Milne-Edwards, and Boussingault, were accordingly appointed.

*Functions of the Cerebrum.*—In a recent communication to *Pflüger's Archiv* (xiv., 8 and 9), Prof. Goltz, of Strassburg, gives the results of further enquiry into the phenomena observed after the destruction of large tracts of cortical substance in the brain of the dog. In a previous memoir (ACADEMY, July 8, 1876), he described his method of experimentation, and the results following one-sided damage to the cerebral hemispheres; in the present one, he deals with the effects produced by bilateral (though not strictly symmetrical) injuries. These effects are either temporary or permanent; the former being regarded, in conformity with the author's well-known views, as inhibitory; the latter alone as privative. Hence, it is only from the latter that any inferences concerning the function of the convolutions can legitimately be drawn. The motor paralysis that ensues immediately upon the infliction of the injury must be ascribed to inhibition of centres whose integrity is unaffected, and which are probably situated at the base of the brain; for it invariably disappears after a longer or shorter interval. Indeed, the absence of any lasting paralysis, or of any appreciable impairment of hearing, taste, and smell, is among the most striking of the negative results observed after extensive destruction of the cortical substance of both hemispheres. The chief positive phenomena of a permanent kind are: blunting of the cutaneous sensibility, dimness of vision (not amounting to absolute blindness), a peculiar clumsiness in the execution of co-ordinated movements, and mental imbecility. The precise extent and relations of the part destroyed do not appear to be of much importance; the symptoms undoubtedly differ in severity with the amount of damage inflicted, but their nature and distribution remain the same, whether the injury be limited to the excitable or to the non-excitable zone of Hitzig, or involve both together. Accordingly, Goltz believes himself to have overthrown two of the conclusions formulated by Flourens—viz., that no permanent disturbance results from extensive lesions of both hemispheres, the uninjured residue of brain-matter gradually taking the functions of the part destroyed upon itself; further, that when the lesion is severe enough to affect the senses, these are all affected in an equal degree. But if the results obtained by Goltz are opposed to those of Flourens, they are still less capable of being reconciled with the conclusions of those more modern authors who assign special functions to special regions of the *cortex cerebri*. They lend no support to the hypothesis of motor centres in the convolutions; indeed, they tell strongly against it.

*On the Proportion of Colouring-Matter in the Blood of Vertebrates.*—Korniloff has made a number of observations, by Vierordt's spectro-

scopic method, on the blood of various animals belonging to the five great vertebrate classes, in order to ascertain the proportion of haemoglobin it contains (*Zeitschrift für Biologie*, xii., 4). He found, speaking roughly, that the blood contains more haemoglobin in the higher than in the lower vertebrates. The following are the average figures: fishes '35, amphibians '38, reptiles '45, birds '78, mammals '93. The blood of young animals was always found to be less rich in colouring matter than that of adults of the same species. The greatest difference in this respect was observed in birds; the least, in mammals.

*Optography.*—Since Boll, some months ago, published his discovery that the retina of all living animals, when shielded from the light, is of a purple hue, losing this colour after exposure for a sufficient time to daylight of adequate intensity, the possibility of obtaining optographic images must have suggested itself to many persons. W. Kühne, after a number of unsuccessful attempts, has effectually realised this anticipation (*Centralblatt für die med. Wiss.*, January 20 and 27, 1877). Since the maintenance of normal vision requires that the purpurogenic activity of the retinal epithelium shall compensate exactly for the de-coloration of the rods, an optogram can only be produced when the balance of these two processes is disturbed, either by exposing the retina to an illumination so intense or prolonged as to weaken the activity of the epithelium, or by operating under conditions by which the latter is altogether arrested. The best results are achieved when a rabbit (previously kept in a dark place) is decapitated, and its eyes are exposed for ten minutes to diffused daylight. The eyeball is then rapidly excised and plunged into a twenty-five per cent. solution of alum, where it is allowed to remain for twenty-four hours. At the end of that time the retina is peeled off and held up to the light; an exact picture of the object last presented to it will be seen. In Kühne's experiments, this object was a window, whose panes came out white on a red ground, with their edges sharply defined.

*On the Formation of Hippuric Acid.*—The formation of hippuric from benzoic acid in the animal economy is a type of certain peculiar synthetic processes, concerning whose intimate nature we are profoundly ignorant. It has recently been subjected to an elaborate investigation by Bunge and Schmiedeberg (*Archiv für exper. Pathol. und Pharmakologie*, vi., 3 and 4). After describing a new method for detecting the presence of minute quantities of hippuric acid in organic mixtures, the authors go on to enquire whether the synthesis in question is accomplished in the liver, as believed by Kühne and Hallwachs, or in the kidneys, as suggested by Meissner and Shepard. A series of preliminary experiments on the dog (whose blood, under ordinary circumstances, contains no trace of hippuric acid) satisfied them that the kidney, not the liver, is the chief seat of the process. This point having been established, the remainder of the investigation was conducted on kidneys recently excised, the circulation through which was kept up artificially. Hippuric acid was found to be produced when a current of blood, charged with benzoic acid and glycocoll, was made to flow through the kidney. It was also produced, though in far smaller quantity, when benzoic acid alone (without glycocoll) had been added to the entering blood. The kidney retains its power of converting benzoic into hippuric acid, for at least forty-eight hours after its removal from the body; and this power, whatever it may be, is intimately bound up with the life of the renal tissue, and does not depend on the presence of any chemical compound able to effect the synthetic change in question. The red corpuscles of the blood play an important part in the process; whether they do so as carriers of oxygen, or in some other capacity, is still uncertain.

*Active Principle of the Gombi Arrow-Poison.*—The physiological action of this poison, derived from the *Strophantus hispidus* (Nat. Order Apo-

cynaceae), has been studied by Fraser, Pelikan, and others. It arrests the ventricle of the frog's heart in systole, before the functional activity of the nerve-centres and voluntary muscles is in any way impaired. Gallois and Hardy have lately succeeded in isolating the active principle of the poison, *strophantine*, from the seeds, in a crystalline form (*Comptes Rendus*, 5 Février, 1877). It does not give any of the usual reactions of an alkaloid, and contains no nitrogen.

#### CHEMISTRY AND MINERALOGY.

*Chapters on the Mineralogy of Scotland.*—Under this title Prof. Heddle intends to publish in the *Transactions of the Royal Society of Edinburgh* a series of papers recording the results of an analytical examination of all the minerals of Scotland the composition of which appears doubtful, of such as have not previously been examined, and of such as appear to be in any way of geological interest. The specimens are in most cases collected by the writer himself, and the purity of every particle examined as far as possible secured by an examination under the lens, conducted with the most scrupulous care. Part I of chapter i., recently issued, is devoted to a description of the rhombohedral carbonates. Prof. Heddle has recently visited Norwick Bay, Unst, the British locality for breunnerite, and found the mineral occurring there to be ankerite instead of a ferriferous magnesite. The mineral, however, is not to be excluded from the list of British minerals, as it has been met with at Haroldswick Bay, in the same island of the Shetland group, associated with talc, brucite, pearly-white dolomite and magnetite. The author has analysed and measured a number of interesting specimens of dolomite from this and other Scotch localities, and a dolomite pseudomorphous after calcite from Kinkell, St. Andrews, where it occurs in druses in trap tuff, associated with salmon-coloured quartz, blue heavy spar, and nail-head calcite. In the next part of this paper a description is given of several curiously coloured calcites, a pomegranate-coloured variety from Tonnadashin, Loch Tay, tinted possibly by suboxide of copper; pink calcite from Gourock containing more than four per cent. of manganese carbonate; brown calcite from Kinghorn, Fifeshire, distinguished, when treated with nitric acid, for the separation of a light-brown oily matter having the pleasant odour of hawthorn blossoms; and, lastly, a green calcite from St. Andrews, coloured by delesite. Some specimens of grey-black anthraconite from Loch Earn, Perthshire, contained no carbon whatever. The paper concludes with an interesting criticism of Bischoff's theory of pseudomorphism.

*Stilbite.*—In the current part of the *Minerological Magazine*, 1877, No. 3, 91, Prof. Heddle describes a specimen of this mineral from Bordöe, Faroe, which is remarkable for the unusual form which it presents. It was found in the wackenitic "claystone" of an almost inaccessible cliff which towers immediately to the south-west of the harbour of Waii, or Hoiwig. It occurs in rosette-like bundles of crystals, each of which radiates from a crystal of heulandite. Each individual crystal is about five-eighths of an inch in length, by one-sixteenth in each of the other directions. To the eye they appear to be square prisms for the most part, a few being rectangular prisms; there were two pearly faces which were the bounding faces of the longer diagonals of the rectangular prisms. These pearly faces were also the planes of most perfect cleavage. The goniometer gives angles of 90°, both for the lateral planes and for the one terminal. The specimen was regarded as one of faröelite in unusually large crystals, or as thomsonite, but, as the position of the pearly face was anomalous, the mineral was subjected to analysis which showed it to be stilbite. Stilbite occurs in primary crystals in the great cave in Nálsöe, and at Storr, in Skye, but here the brachydiagonal is pronouncedly the

short diagonal, the crystals being thin, like scales, and lustrous on the broad surfaces. At the Hoiwig locality, that which crystallographically is the brachydiagonal in the ordinary positioning of the crystal is sometimes crystallographically the macrodiagonal.

*Ardennite.*—Bettendorff has subjected this curious mineral to further examination (*Pogg. Ann.* 1877, clx., 126). He alludes to the fact of it being isomorphous with ilvite and to the difficulty which he, conjointly with Lasaulx, experienced on the earlier occasion of separating the vanadic acid from alumina, the two substances being found by them as difficult to estimate as phosphoric acid and alumina are when they occur together. He obtained specimens of the mineral which had respectively an opaque-yellow colour and a transparent brownish-yellow hue. The former had the specific gravity 3·656, the latter 3·643. The analysis of the mineral was conducted in the following manner:—After the separation of the silicic acid, the arsenic was thrown down and determined. The filtrate was treated with ammonia and ammonium sulphide, by which means the removal of the iron, vanadium, manganese, and aluminium was effected. The lime and magnesia still remaining in solution were determined in the usual way. The main difficulty then lay in the treatment of the precipitate of complex constitution above alluded to. It was dissolved in hydrochloric acid, oxidised with nitric acid, and evaporated to dryness. Redissolved in nitric acid it was then treated with barium carbonate, and in this way the manganese oxide was isolated. Three compounds have still to be separated, and when brought into solution they are treated with ammonia, and on an excess of phosphate of ammonia next being applied, the yellow precipitate is rendered colourless, all the vanadic acid being dissolved. It is then thrown down from this solution with ammonium chloride, and determined in the way recommended by Berzelius. The phosphates of alumina and iron have next to be treated with ammonium molybdate and separated. The two specimens examined by Bettendorff were found to have the following composition:—

	I.	II.
Silicic acid . . . . .	27·50	27·84
Alumina . . . . .	22·76	24·22
Iron sesquioxide . . . . .	1·15	
Manganese oxide . . . . .	30·61	26·70
Lime . . . . .	1·83	2·17
Magnesia . . . . .	1·38	3·01
Copper oxide (?) . . . . .	0·17	0·00
Vanadic acid . . . . .	0·53	9·20
Arsenic acid . . . . .	9·33	2·76
Water . . . . .	5·13	5·01
	100·39	100·91

The arsenic acid and vanadic acid, as would be expected, appear to replace each other in this mineral.

*The Disengagement of Ammonia during the Fracture of Steel Bars.*—Barré states (*Compt. Rend.*, December 11, 1876) that the evolution of ammonia has repeatedly been noticed during the fracture of bars of steel prepared by Siemens' process, but that the same phenomenon has not been observed when Bessemer steel is treated in the same manner. Hard steel gave off sufficient ammonia to allow of its being recognised at some distance, while reddened litmus and turmeric paper immediately indicated its presence. When the fractured surface is moistened with water the escape of bubbles of gas was seen and could be observed for a quarter of an hour. Softer steel also evolved ammonia; its presence is less distinctly recognised, but can be detected by aid of test-paper.

*Sodium Chloride Hydrate.*—A hydrate of this chloride is described by E. Bevan in *The Chemical News*, 1877, xxxv., 17. Salt is soluble to a certain extent in hot hydrochloric acid, and the solution on cooling deposits long needle-like crystals

of the hydrate in question. Specimens of the dried crystals were analysed, and a mean of four determinations indicated the following composition :—

Sodium chloride = 94.50 ; water = 5.48, which does not correspond with any simple formula, doubtless owing to the difficulty of obtaining the compound in a pure state. It is stated that after a time the crystals disintegrate, and the anhydrous chloride is obtained in the ordinary form.

*The Metals of the Alkaline Earths, &c.*—Frey describes (*Ann. der Chemie*, clxxxiii., heft 2. and 3.) his process for preparing a number of these metals. Calcium, strontium, lithium and cerium were obtained in considerable quantity by the electrolytic method devised by Bunsen. He considers a current of 60° to be more efficacious than one of 90°, as originally recommended. He finds that calcium is colourless, like aluminium, not of the yellow hue of brass, as has been asserted; it is brittle, and is neither ductile nor malleable. Strontium has a pale brass-yellow colour, is both malleable and ductile, and is more readily oxidisable than calcium. Barium could not be prepared in a compact form by electrolysis, owing to its fusing-point apparently being higher than that of cast-iron. More than 100 grammes of this metal were obtained in a fritted state by the distillation of the amalgam. Cerium prepared by this method was found to possess the properties ascribed to it by Wöhler, in 1807; it is remarkable for its brilliant and violent combustion.

*The Gas of the Grotto del Cane.*—These gases have been found by Finot (*Les Mondes*, November 23, 1876) to consist of :—

Carbonic acid	25.38	25.69
Oxygen	18.46	20.13
Nitrogen	56.16	54.18
	100.00	100.00

If the carbonic acid be deducted, the residual air has the composition :—

Oxygen	24.74	27.10
Nitrogen	75.26	72.90
	100.00	100.00

It is interesting to find that this mixture contains more oxygen than is present in atmospheric air.

*Cerotic Acid.*—At a recent meeting of the Russian Chemical Society (*Chem. News*, xxxv., 29) Schalfeef described his examination of the supposed cerotic acid  $C_{27}H_{54}O_2$  obtained by Brodie's method from bees'-wax. He states that it is a mixture of several acids. By partial precipitation of the lead salts, Schalfeef was able to obtain only one in a pure state. Its composition corresponds with the formula  $C_{34}H_{68}O_2$ , and it has a melting point of 91°, thirteen degrees above that given for cerotic acid.

In an article on "Recent Science," in the first number of the *Nineteenth Century*, the law of Dulong and Petit, by aid of which the atomic heat of bodies is supposed to be arrived at, is stated to be established on a firmer basis by recent researches. We are told that "the specific heat multiplied into the atomic weight gives a constant quantity, and to this product we apply the term *atomic heat*. It is true there appear to be many exceptions to this law, but the exceptions are growing fewer and fewer as our researches become more refined." An important paper by Weber on the specific heat of carbon has been referred to in this journal (ACADEMY, iii., 173) in which striking departures from this law, remarked by recent observers, were pointed out. The numbers obtained by Regnault, de la Rive, Kopp and Wüllner, as representing the specific heat of carbon, were shewn by Weber to clearly demonstrate the fact that the different allotropic modifications of this element have very different specific heats, no one of which obeys Dulong and Petit's law, while the values assigned by these physicists to the specific heat of any one modification differ greatly. Weber

attributes this to the fact that the specific heat of carbon in all its modifications varies with the temperature in a degree which would scarcely be supposed to be possible. By experimenting on two large diamonds he found that the specific heat of carbon increases with the temperature to a degree surpassing what has been observed in the case of any other substance, the specific heat of diamond being trebled by a rise of temperature from 0° to 200° C. Weber's researches were conducted in the physical laboratory of Prof. Helmholz, in Berlin.

A CHEMICAL society has recently been founded at Chicago. At the end of last year a number of gentlemen interested in the advancement of this branch of science met at the Shierman House Club Room, Chicago, when Prof. Garretson was elected Chairman. The question was discussed whether it was advisable to affiliate the new society with the Academy of Sciences, a body which at one period ranked as the third institution of the kind in the States, but which "has much degenerated now from its palmy days before the fire." It was decided that after the new association was formed it could then, if it were considered desirable, join the Academy. The Chairman and Profs. Wheeler and Ebert were appointed a Committee of Construction, and Mr. Bergen, the Secretary.

*Les Mondes* speaks of a complimentary banquet to be given by the Academy of Sciences on the fiftieth anniversary of the membership of M. Chevreul. M. Chevreul is now in his ninety-first year. He published his first contribution to scientific literature in 1806. About four years ago the Academy caused a handsome bronze medal bearing the portrait of the illustrious chemist to be issued to its members.

THE last supplementary volume (Vol. viii.) of Watts's *Dictionary of Chemistry and the Allied Branches of other Sciences* will appear in the autumn, bringing the record of chemical discovery down to the year 1876. At a later date, as soon as the necessity for its preparation shall occur, a new edition of the entire work will, we hear, be issued.

THE next meeting of the Mineralogical Society will be held on the 14th inst., in the rooms of the Royal Microscopical Society, when papers will be read by Mr. Sorby on the determination of the refractive power of transparent minerals, by Prof. Church on a serpentine from Japan, &c.

#### MEETINGS OF SOCIETIES.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—(Wednesday, February 21.)

G. GODWIN, Esq., F.R.S., Vice-President, in the Chair. Mr. Way exhibited copies of some valuable old bronzes in the collection of the late Lord Clive, and Mr. W. Gilbee Scott showed a number of rubbings from brasses in churches in Suffolk.—Mr. S. Tucker (Rouge Croix) described a lady's waistbelt of silver, beautifully chased, probably the work of G. Michael Moses, and dated 1717.—Mr. Blashill reported the discovery of Roman foundations at Putley in Herefordshire.—Mr. Loftus Brock described two remarkable fictile vessels recently found in London, one being an ascus of unusual shape.—Mr. Grover showed a charming plaque of silver delicately engraved by Simon de Pass, and representing a portrait of Charles II. when Duke of York and Albany, but the feathers of the Prince of Wales were noticed in the exergue.—Mr. Cecil Brent, described two horrible penitential scourges of fine iron of Italian workmanship; and many other exhibits were shown by Mrs. Baily, Messrs. Syer Cuming, the Rev. S. Mayhew, Mr. Watling and others.—Mr. Irvine gave particulars, through Mr. de Grey Birch, of the Saxon arches at Britford Church and of the discussion as to the Roman date of a portion of the church.—Mr. J. R. Planché (Somerset Herald) read the first paper of the evening. It was on the subject of a painting (583) in the National Gallery, ascribed in the official catalogue to Uccello, 1396–7–1479, and supposed to represent the Battle of Saint Egidio, July 7, 1416. Mr. Planché doubted the authenticity of the ascription, and

pointed out that the central person (supposed to be Malatesta) in the picture could not be a prisoner at all, since he was shown clearly at large and attended by a page, and riding at the head of his soldiers. The arms of Malatesta nowhere appear, and it is evident from the broken arms that the fight is over. Mr. Planché critically reviewed the details of the armour, and showed that those in the picture did not agree with the date assigned to it. Mr. G. Simonds exhibited two large paintings of battle-subjects, most probably painted by Uccello, which did not correspond in style or execution with the National Gallery picture. Mr. G. Godwin pointed out that beyond the four battle-pictures painted by Uccello, which had been accounted for, there was another in the Louvre. Uccello was probably born in 1404, and died about 1487.—The second paper, by Dr. John Harker, was read by Mr. Blashill, and it described some very early interments found in excavating for the new barracks at Lancaster. They are of British date, and probably quite the close of the Stone period. The teeth had been removed from all the jaws as if for reliques for the living.

#### PHILOLOGICAL SOCIETY.—(Friday, February 23.)

H. SWEET, Esq., President, in the Chair. Mr. E. L. Brandreth read the rest of his paper on the non-Aryan languages of India. He continued his account of the great Burmo-Tibetan group, describing the resemblances in grammar between the different members of the group, such as the change of the initial consonant of the root by which transitive were formed from intransitive verbs; the use of the same formatives to distinguish sex and to form nouns of agency and gentile and other nouns; the likeness between many of the postpositions; and the use of the same negative and interrogative particles, &c. He further subdivided the group into fifteen classes, based upon the differences in structure of the verb, and other points of closer resemblance than those belonging to the general characteristics of the group. He next described the principal characteristics of the remaining groups: the Khasi expressing all its grammatical relations by prefixes, with its masculine and feminine gender, its dropping of certain vowels to prevent hiatus, its significant formatives, &c.; the Tai, with its tones nearly as numerous as the Chinese, with its final consonants either unpronounced, or changing the sound of preceding vowels, its letter changes between the different dialects, &c.; and, finally, the Mon-Anam, in regard to which he pointed out more especially the striking resemblance in grammar between the Mon and Anamian languages. In the three last-mentioned groups he noticed that the genitive relation of the noun was generally expressed by position only, the noun in that relation always coming after the noun on which it depended, contrary to the rule in the three groups first mentioned, as well as in the Chinese, and in all the Aryan languages of India.

ROYAL GEOGRAPHICAL SOCIETY.—(Monday, February 26.)

SIR R. ALCOCK, K.C.B., in the Chair. The first paper read was by Mr. E. D. Young, R.N., on the recent journeys to, and sojourn on, Lake Nyassa. The only obstacle to navigation between the ocean and Lake Nyassa consisted in the falls of the Shire, which extend for about seventy-five miles. The *Ilala*, the steamer taken with the party, was screwed together, and with it they coasted along the shores of the lake. The chief M'Ponda, whom Mr. Young visited near the head of the Shire cataracts, stated that the sale of slaves and ivory was the only means by which he could obtain the necessities of life. After returning to Cape Maclear, where a temporary settlement had been made, the expedition sailed northwards and completed a topographical examination of a large portion of the lake. An interesting geographical question was opened up by the statement made to Mr. Young, on native authority, that at the extreme north a river named Rovuma flows out of the lake. Mr. Young did not, however, approach sufficiently close to verify the assertion. Various missionary stations have now been established, and the Arabs believe that the English have taken possession of Lake Nyassa, and that the traffic in human beings will be stopped.—The Rev. Dr. Mullens then read a paper contributed by the Rev. R. Price, on a new route to Lake Tanganyika by way of the higher

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ground to the north of the Wami river, which was found to be free from the swampy levels found here and there along the Bagamoyo route. The object of the expedition was also to find out whether bullocks could be employed for transit purposes as in South Africa, and the result showed that as far as Ugogo the route was practicable by means of them, and that the rest of the way was not a difficult matter. In the course of the discussion which ensued proof was brought forward that the Portuguese had done much to hinder the progress of the expedition and thus indirectly to favour slavery.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday,  
February 27.)

JOHN EVANS, Esq., F.R.S., President, in the Chair. Mr. M. J. Walhouse read a paper on "Non-Sepulchral Rude Stone Monuments." Advertising to the extravagant Druidical and Dracontian theories formerly connected with megalithic remains, he observed that perhaps at present speculation had gone to another extreme in refusing to see in them any purpose other than sepulchral. In this paper he adduced examples, many from his own observation, of cairns, cromlechs, stone-circles, and other megaliths, which he considered could not have been connected with burials, and he advocated the non-sepulchral intention of open-sided dolmens, such as Kitscoty House, and those at Rollright and Drewsteignton, comparing them with similar structures now used in India as rude temples for sacred stones and images. The paper concluded with some observations on stone-worship, especially as now practised in India. Many existing instances were described, and passages quoted from classic authors denoting its prevalence in antiquity. Some speculations were also brought forward as to the causes of rough stones having been so frequently taken for objects of worship.

ROYAL SOCIETY.—(Thursday, March 1.)

DR. HOOKER, C.B., President, in the Chair. The following papers were read:—"On the Magnifying Power of the Half-prism as a means of obtaining great Dispersion, and on the General Theory of the Half-prism Spectroscope," by W. H. M. Christie; "Note on the Electrolytic Conduction of some Organic Bodies," by Dr. Gladstone and A. Tribe; "On the Protrusion of Protoplasmic Filaments from the Glandular Hairs on the Leaves of the Common Teasel (*Dipsacus sylvestris*)," by Francis Darwin.

ROYAL INSTITUTION.—(Friday, March 2.)

PROF. HUXLEY, F.R.S., delivered a lecture on the "History of Birds." He began by instituting a comparison between the labours of the palaeontologist and the archaeologist, both pursuing a similar method of research, and arriving at equally trustworthy results. The former investigated the antiquities of the vast ages of geological time, during which the climatic and other forces of nature appear to have operated much as they do now, while the animals and plants of the world underwent a gradual change. The further back he goes, the greater divergence does he find from the forms of life which now exist. One very well characterised group, the Birds, may, however, be traced back for a long time without showing any marked changes in structure. Looking at existing forms only, there can never be any doubt as to what is and what is not a bird. They are all distinguished, among other characters, by the absence of teeth, the form of the pelvis, the close union of the bones which represent the fore-foot of mammals and reptiles, and by the presence of feathers. These characters are also found in the Tertiary birds; but if we go back to those of Mesozoic times our definitions must be much changed. Thus in the famous Solenhofen bird (*Archaeopteryx*), from the Oolitic series, there was a very long bony tail with divergent rows of feathers, and the finger-bones were separate. Equally interesting forms had been discovered of late years by Prof. Marsh in cretaceous deposits between the Mississippi, the Colorado, and the Rocky Mountains, comprising several genera in which the jaws were full of teeth—one of these (*Hesperornis*) reached a very large size, and in some respects appeared to have been allied to the grobes. Prof. Huxley said, in conclusion, that on a former occasion, in 1869, he had spoken of some of the fossil reptiles which walked on their hind-legs and approximated to birds in other respects, but he could not

then have hoped that in so short a time so much direct evidence should have been obtained of the former existence of animals of which it was difficult to decide whether they should be regarded as avian reptiles, or as reptilian birds.

PHILOLOGICAL SOCIETY.—(Friday, March 2.)

H. SWEET, Esq., President, in the Chair. Mr. Alexander J. Ellis, Vice-President, read a paper on the "Comparative Phonology of the English Dialects." After explaining the delay in the publication of Part v. of his *Early English Pronunciation*, published by the Society, owing to the difficulty of collecting trustworthy information upon a subject which was altogether so novel, he stated that during the last four years he had obtained more than 120 dialectal versions of one comparative specimen, together with more than as many notes of words, and that by comparing these with the Anglo-Saxon and Norse originals on the plan of Mr. Sweet's word-lists in his *History of English Sounds*, he had been able to establish certain "phonetic districts," throughout which there was the same system of pronunciation within moderate limits of deviation, and that these agreed very closely with the dialects and subdialects of the classification proposed by Prince L.-L. Bonaparte, which was obtained from other considerations. These districts were (1) the Western (Dorset, Wilts, Gloucester, Somerset, Hampshire), with the South-western (Devonshire and East Cornwall) and a Western Border (Shropshire, Hereford, South Worcester, Oxford, Berkshire, West Surrey, and West Sussex); (2) the Eastern (East Sussex and Kent—being transitional from Western—Essex, Suffolk, Norfolk), with an Eastern Border (from Middlesex, northwards, to South Lincoln) which is not yet properly known; (3) the Midland (comprising Leicester, Stafford, North Warwick, North Worcester, South Derby, and Cheshire), with a Midland Border (South and Mid Lancashire and South Yorkshire); (4) the Northern (comprising North and Mid Yorkshire, North Lancashire, Westmoreland, most of Cumberland and Durham), with a Northern Border in North Lincolnshire, and an English Border in North Cumberland and Northumberland. In Monmouthshire, West Cornwall, and Isle of Man, English was an acquired language; and, although the two first were tinged with Western and the last with Northern influence, they were not to be considered in such an arrangement. Scotland was also omitted. Mr. Ellis then gave an account of the general behaviour of consonants and vowels in these districts, and afterwards gave the salient characteristics of each, with some of the principal varieties, and read short illustrative specimens in ten different systems, besides giving a variety of examples in separate words. It is impossible to give details which would be intelligible to those who have not made themselves acquainted with phonetic writing. He particularly stated his obligations to numerous friends who had assisted him in making his collections, especially Prince L.-L. Bonaparte, who had put his dialectal library at his disposal, and obtained numerous specimens for him; and for the great work done for him in Yorkshire by Mr. C. Clough Robinson; in Cumberland, Westmoreland, and West Yorkshire, by Mr. J. G. Goodchild; and in South and Mid Lancashire, Cheshire, and Derbyshire, by Mr. T. Hallam; and exhibited county maps, shewing the numerous places on which they had furnished reports.

FINE ART.

*L'Art et la Critique en France depuis 1822.*  
Par Pierre Petroz. (Paris: Germer-Bailliére.)

Two defects are common to nearly all volumes of criticism on art. Either the author has no acquaintance with the technical branch of his subject, and cannot therefore pretend to address himself to artists; or, being entirely ignorant of the course of speculation in aesthetic, he has no sure hold on the ideas which must form the base of further attempts at construction, and ceases consequently to be intelligible either to himself or to others as soon as he quits the field of actual experience. M. Delecluze is a re-

markable exception to the first class, and M. Pierre Petroz, in his work on *L'Art et la Critique en France depuis 1822*, justifies his claim to be considered a no less remarkable exception to the second.

The volume is made up of a series of papers contributed from time to time by M. Petroz to the Review conducted by MM. Littré and Wyrouboff—*La Philosophie Positive*. We know, therefore, from the outset to what school M. Petroz belongs. We know that we shall not find a partisan of absolute beauty and the divine ideal. From the outset, also, we know that we are in the hands of a writer who attaches an exact value to words. M. Petroz does not speak at haphazard of the beautiful; of real and ideal; of physical and moral. Idealism and idealisation are not at one moment separate, and at another common, terms. This exactness of thought and consistency of method gives a peculiar value and interest to M. Petroz' account of the phases through which French art and criticism have passed since 1822. The story hangs together and forms a whole, for, even where they are not directly in reference, the reader is conscious that definite general conceptions underlie the observations embodied in the text.

M. Petroz begins his studies with the Salon of 1822, and with that of 1855 he closes the present series. The rule of the Restoration was liberal as compared with the retrograde tyranny of the First Empire. Under the First Empire, as M. Michelet remarks in his posthumously published history of the present century:—

"le parti biblique et monarchique triompha partout à son aise. . . . Une chose ne peut tromper, c'est l'art. Pendant que la science peut s'émonder, et se châtrer, et que la littérature peut dévier, et grimacer, l'art dans un époque laid moralement se trouve moralement laid."

The pupils of David were martyrs—exhausting themselves in vain efforts, and for ever conscious that all their sufferings brought them no nearer to the desired goal. But during the first years of the Restoration vital forces which had been long repressed showed themselves effectively in the various departments of human activity. In politics, in philosophy, in literature, and in art, ever since the fatal close of the sixteenth century, French art has always shown a more or less artificial character, even in its most brilliant moments. A few exceptions may be found among painters of portrait and *genre*, but the historical painters, even when the signs of general revolution were already evident, continued to walk in the path consecrated by tradition. David himself, finding the manner imposed by the Royal Academy but ill-suited to the expression of the ideas which he wished to embody, did not attempt to meet the difficulty by direct attack, but turned backwards, and adopted the pseudo-classic style. For a moment, in the heat of the great revolutionary crisis, he seemed to renounce it (portrait of Marat), but only to return to it again, with even greater ardour, under the Empire. After the return of the Bourbons and the exile of David, a marked change was instantly manifest. The younger artists, stirred by the general enthusiasm which arose with the hope of progress and the dream of universal liberty,

were inspired in their turn with the desire to renew the form and very ground-work of art. The weight of Academic authority, which had long lain heavy on the school, was now to be shaken. Already at the Salon of 1822 the band of reformers showed itself formidable, both in virtue of numbers and of ability. In his opening chapters on "Le Mouvement" M. Petroz gives a lively picture of the situation.

In spite of the attention which had been excited by Géricault's *Raft of the Medusa* and other works, the attitude of the Academic party remained indifferent rather than hostile. They were roused by the appearance of the *Dante and Virgil* of Delacroix. They became aware that Géricault had been but the herald of a movement which it was incumbent on them to combat. With one exception (M. Thiers, *Constitutionnel*; Salon, 1822), they had the whole body of criticism on their side. M. Delecluze, their most important representative, laid down as a first principle that the schools of modern Europe drew their life, and could only draw their life, from the doctrines transmitted to them from the schools of Greece and Rome; and as a consequence a work such as the *Dante and Virgil*, which ignored conventional principles of design and conventional beauty of form, scarcely deserved to be treated as a work of art. But, in spite of protest, the movement gained strength, and two years later the Salon showed innovating tendencies more strongly marked than ever. Yet, while on the whole these tendencies represented a general direction opposed to that of the elder Academic routine, they at the same time differed widely among themselves. Ary Scheffer, and Sigalon, Louis Boulanger, and Devéria were to be counted in the revolutionary band of which Delacroix was the most brilliant member. At this moment, too, the influence of the English school began to make itself felt. The works exhibited by Lawrence, Constable, and others, excited the unqualified admiration of the younger men. The directness of attack in method, and the individuality of sentiment in the rendering commanded their sympathy. They found in these works exactly the qualities which they themselves were seeking to attain; and between the two schools Bonington formed a bond of union. The training which he had received in the *atelier* of Gros had developed his powers as a draughtsman, and had strengthened his naturally fine sentiment for line and style, while his studies of Flemish and Venetian models had enabled him to paint with a solidity and certainty which was not an attribute of his master. Even M. Delecluze could not withhold from Bonington a measure of unwilling praise. The admirable perfection of the effect of light is a striking feature of all Bonington's works, and the effect and play of light, which had been held in small esteem by the men of the Revolution and the Empire, was precisely one of the main preoccupations of the new school. Delacroix found in it (as M. Petroz remarks) a means of dramatic expression which he employed with truth, skill, and success in his much-criticised *Marino Faliero* (Salon, 1827): but many of the younger men were content to sacrifice all unity, and even truth

for the sake of a startling originality. In fact, many who were quite sure of what they would not do, were not equally clear as to what they would. Like Ary Scheffer, they were for ever making fresh attempts, uncertain, not only as to what was the method which they desired to follow, but also as to where they should look for inspiration. Some, while they vindicated complete freedom of choice and action in the domain of art, yet adhered pretty closely to the principles asserted during the epoch of the Revolution, while others attached themselves more particularly, in spite of their appeal to liberty, to the traditions of monarchical and ecclesiastical rule. The latter class rejected the subject-matter furnished by the present, and saw in the Middle Ages the only possible point of departure for the school. Beneath these two heads are to be grouped many minor varieties, all of which are discriminated and characterised by M. Petroz with much distinctness.

The more advanced guard had looked to the Revolution of July to bring about liberal reforms even in the constitution and working of art-institutions. These hopes were not realised. The whole power was placed by the Government in the hands of the Academy (p. 55), and the younger men were at a greater disadvantage than ever. Armed with full powers, the Academic party commenced a crusade against the party of revolt with redoubled severity. Even M. Delecluze protested; but in vain. Contributions sent to the Salon by Delacroix and Boulanger were refused by the jury, and the *Saint Symphorien* of Ingres was received with such hostility that the painter quitted Paris, and ceased to exhibit. For a while the Academic party triumphed; but only for a while. Day by day its credit in the world diminished, while that of Ingres and his disciples increased, until at last they triumphed in their turn, not only over the Academy, but over the so-called Romantic school itself, out of whose ranks they may be said to have issued. But now a third body had formed itself—the Naturalists. Under this head M. Petroz, using a broad system of division, includes men of widely different aims. Delacroix, Ary Scheffer, and the like, he says, went to history and literature for their subject-matter, and only used Nature as a book of reference; and all those may be classed as Naturalists who went, on the other hand, to Nature as their only resource, and sought by her aid to create for themselves drama and poetry. De-camps, therefore, Meissonier, Théodore Rousseau, Corot, Millet, and Courbet are all placed in the same group—a classification which is open to various objections; Meissonier, for instance, might be grouped as properly with Gérôme, whom we find counted with Hamon, Gleyre, Léopold Robert, Delaroche, and Vernet, in the chapter on "L'Eclecticisme." The distinction indicated by M. Petroz would seem to be too broad a division to be employed with advantage, except in a leading position, where it might include many sub-divisions, and as a definition of the character of the naturalist group it is not sufficiently precise.

Sculpture and architecture are treated of in two separate chapters, which precede the

conclusion, and this separation in a work which does not proceed from a technical point of view is perhaps a mistake. For the main object of M. Petroz is, we suppose, that of affiliating the successive changes in the domain of art to contemporary changes, scientific, social, or political, in order finally to determine the point at which we may look for constructive change. But, painting being separated trenchantly apart, the reader as a consequence is not made to feel the solidarity of the different branches of art; whereas sculpture and architecture, though not so readily sensitive, are in the long run quite as certainly affected by any causes which have seriously modified the course taken by painting. In the present instance it would, for example, have been desirable to show the connexion existing between the Gothic revival in architecture, and the preceding crusade of the Romantic school; yet this is scarcely even indicated.

In writing, too, of Ingres, and his disciples, M. Petroz has, we think, missed the point of the situation taken as a whole. He gives an undue predominance to the elements of difference existing between the position of Ingres and that of the Academic party which had received its original impulsion from David. Ingres was really the old serpent in a new skin. The Academy in attacking Ingres was actually attacking the very form in which they themselves were destined to survive. The point of departure was different. David assumed to start from the Graeco-Roman school; Ingres preferred to begin with Raphael, and Ingres was also so far subject to the influences of his time as to admit a franker reference to Nature in dealing with types as conventional as those specially affected by his predecessor. That was all. The appeal to authority, the imposition of consecrated conventions, and the unyielding maintenance of a strict system of routine based on an accepted body of dogmatic doctrine, were common to both.

M. Petroz concludes from the mass of facts which he has brought together that the vital force which will now determine future progress is to be found in the ranks of the Realists. "Les artistes qui s'inspirent uniquement de la réalité, ou pour les appeler du nom qu'ils se sont eux-mêmes donné, les réalistes sont sur la voie, mais ils ont encore un long chemin à parcourir," and he adds (p. 338): "Les réalistes ne sont en somme que des empiricistes plus ou moins inconscients." Their notion of art is not false, but it is incomplete. On this head M. Petroz addresses to them a warning, with which we close this notice :

"Les réalistes proprement dits, se figurant en outre qu'on ne saurait rendre que ce que l'on a vu et touché, se gardent bien de choisir des sujets historiques, ou plutôt des sujets empruntés soit au passé, soit aux œuvres des poètes. Ils pensent qu'il y a incompatibilité absolue entre le principe qui les guide et l'interprétation de mœurs ou d'actions qu'on n'a pu observer et étudier sur le vif. En cela encore, semble-t-il, ils se trompent grandement. Ils rétrécissent à plaisir, et sans motifs plausibles, le champ ouvert à l'imagination. Le réel n'existe pas seulement au moment actuel, il existe aussi dans le temps, à travers les siècles, et même dans certaines créations du génie poétique."

E. F. S. PATTISON.

## ART SALES.

PORCELAIN is once more in the ascendant. The collection of Dresden formed by the Duc de Forli, sold on the 1st instant by Messrs. Christie, Manson and Woods, attracted a large attendance, and produced commensurate prices. Many of the pieces were very beautiful, and remarkable for the perfect state in which they have been preserved. Among the birds, which were first sold, a pair of pheasants, 5*l*. in. high, fetched 22*gs*.; a pair of bullfinches, 15*gs*.; a pair of yellow birds with black wings, 40*gs*. A pair of pug dogs, 4*1/2* in., 28*gs*.; a pair of sheep, 22*l*.; a pair of leopards, 4*3/4* in., a black and white spaniel, 33*gs*.; group of a lion and three dogs, 32*gs*.; a pair of large groups of bulls attacked by dogs, 105*l*.; Count Brühl's memorable tailor riding on a goat, 8*1/2* in. high, 68*l*.; Europa on the bull, 60*l*.; Melpomene and Cupid, 36*l*.; Pluto carrying off Proserpine, 25*l*.; pair of groups of Chinese ladies and children, 50*gs*.; group of Spanish figures, 49*l*.; lady in hooped petticoat, with a pug dog, taking tea, and negro attendant, 150*l*.; four candlesticks of scroll design, with figures at the base, emblematical of the Seasons, 12*l*. The most attractive among all the figures was a lady with large hooped petticoat and two pug dogs, which sold for 215*l*.; a pair of busts of Count Brühl's children, 70*gs*.; a group of angels scattering flowers, 80*l*.; an inkstand in the form of a galley, 90*gs*.; a pair of Louis XV. candlesticks, of scroll design, 100*l*.; a clock surmounted by a figure of Venus, 80*l*.; a coffee-pot and cover, 100*gs*.; an oval verrière with handles formed of eagles' heads, a mask on each side of most elegant design, 135*l*.; an écuelle, cover and stand, with dolphin handles, May-flowers ground, painted with Watteau figures in medallions, the arms of the Dauphin of France in relief on each side and painted on the écuelle, 30*l*. The 134 lots realised 4,395*l*. 14*s*.

A FAMOUS chair, said to be that of Shakspere in which he wrote most of his plays, was sold on the 3rd by Messrs. Sotheby, Wilkinson and Hodge. It is of oak, with angular arms, and slightly carved at the back. This chair was formerly in the possession of Paul Whitehead, the poet laureate, who refused the use of it to Garrick, who wanted it for his throne on the occasion of the Stratford Jubilee in 1769. A long inscription at the back of the chair gives its pedigree since it was purchased at Mr. Whitehead's sale and subsequently passed to the Rev. Walter Field, by whose executors it is now sold. It fetched 45*l*.

AT the same time Messrs. Sotheby sold another Shakspelian relic, *Mr. William Shakespeare's Comedies, Histories, and Tragedies*, printed, 1623, by Isaac Jaggard and Ed. Blount, in the opinion of Horne Tooke "the only edition worth regarding." Being slightly imperfect, only 16*l*. was bid for it; but Mr. G. Smith's copy sold for 410*l*. Sir W. Tite's for 440*l*. the Earl of Charlemont's for 455*l*. and G. Daniel's for 714*l*.

AT the sale of the gallery of M. Suermondt, late Master of the Mint at Utrecht, on the 26th ult., at the Hôtel Drouot, were sold: Meissonier, *The Reader*, 27,000 fr.; Bellangé, *Eve of the Battle of Moskava*, 6,000 fr.; Knaus, *Episode in the Peasant War*, 11,000 fr.; Diaz, *The Turkish House*, 11,050 fr.; Troyon, *Watering-Place for Cattle*, 35,000 fr.; a picture attributed to Hobbema, *The River*, 27,500 fr.; Jacque, *A Sheepfold*, 8,400 fr.; Fromentin, *The Siesta*, 5,000 fr. The sale produced 191,180 fr. (7,647*l*. 4*s*).

THE sale of Jules Janin's library and objects of art produced 194,578 fr. (7,784*l*. 2*s*).

## NOTES ON ART AND ARCHAEOLOGY.

AT a meeting at Lambeth Palace on Saturday, March 3, at which the Bishop of Gloucester and Bristol presided, it was resolved that a national committee should be formed to carry out the proposed restoration of Tewkesbury Abbey. Sir E.

A. H. Lechmere, secretary of the local committee, gave an account of the work that has already been done under the supervision of Sir Gilbert Scott. The galleries, pews, and flooring have been removed, and a concrete foundation laid ready to receive a suitable pavement. Columns and walls which had been defaced have been repaired, and some of the thirteenth-century chapels, which had been completely built in, have been reopened. Money is now wanted to complete the work by repairing the flooring, restoring the chapels, sedilia, and windows of the choir clerestory, and for providing suitable seats, pulpit, and other necessities for public worship. Tewkesbury Abbey is closely allied in its architecture to the great conventional churches of Gloucester and Pershore, and Sir Gilbert Scott is of opinion that the tower was built by the same architect as Salisbury Cathedral. Its value as a specimen of Norman architecture, and the interest of the monuments it contains, render its preservation a matter of national concern; while the great size of the church makes it impossible for the town of Tewkesbury, which saved it from destruction by purchasing it from Henry VIII. at the dissolution, to do much more than it has already done towards its restoration.

MR. WILL. H. LOW, a rising young American artist and the pupil of M. Carolus Duran, is engaged on the portrait of Mdlle. Albani.

THE Director of the National Gallery has just issued his Report to the Treasury, for last year. The following were the chief purchases: Franz Hals' *Portrait of a Woman*, for 105*l*.; and Giambattista Moroni's three portraits of an Italian Nobleman, an Italian Lady, and an Italian Ecclesiastic, for which, with Alessandro Bonvicino's portrait of an Italian Nobleman, 5,000*l*. was given at Milan last August. These were formerly in the Casa Fenaroli at Brescia. The only bequest named is that of Mr. Wynn Ellis, of ninety-four pictures by the Old Masters, the selection of which was finally completed in April, 1876; a descriptive list of them is printed in this Report. The pictures among the Old Masters most frequently copied were Greuze's *Head of a Girl*, and *Girl with an Apple*, each seven times; Murillo's *Spanish Boy*, and A. del Sarto's portrait of himself, each six times: among the moderns, Reynolds's *Heads of Angels* and *Age of Innocence*, twenty-five and twenty-two times respectively; Romney's *Lady Hamilton*, nineteen times; and Turner's *Old Temeraire*, fourteen times, were the most popular. The daily average attendance on public days was 6,150; in 1875 it was 4,479.

A COPY of the largest of Blake's prophetic books, the *Jerusalem*, tinted by the author, and containing one hundred folio leaves of text and still more marvellous designs, was offered to public competition on Tuesday last by Messrs. Puttick and Simpson, and after a spirited contest was knocked down to Mr. Pearson for the sum of 100*l*., a fact which shows that the interest and enthusiasm in the work of the artist-poet are rather on the increase than on the wane. There was, we believe, no copy in the recent Blake Exhibition of the Burlington Fine-Arts Club.

THE distinguished German sculptor Prof. Engelhard, of Hanover, has just finished a fine marble statue of the Electress Sophia. She is represented sitting in her accustomed chair, modelled from the one still preserved in the Herrenhaus by the title of *Der Spinnstuhl der grossen Kurfürstin*, and is said to be a thoughtfully-conceived figure of double life-size.

THE *Chronique des Arts* states that the Louvre has just acquired from a collector in Athens six Greek bronzes of remarkable beauty and interest. The prize of the collection seems to be a Heracles in gilded bronze, which, although of small size, is said to be one of the most beautiful, as well as most ancient, examples of the type created by Lysippus. Unfortunately the left arm of this

statue is wanting, probably broken at the time it was found, either accidentally or wilfully, as sometimes happens through the belief of the Greek and Turkish workmen that all antiquities must contain treasure.

THE *Kunst-Kronik* speaks of a new method of printing in colours, called by its inventor, Otto Radde, "Stenochromie." The principle does not seem to be new, but its practical application is said to be more successful by this process than by many of the others now in use.

TWO small but interesting pictures have just been bequeathed to the Louvre. One is a sketch by Rubens of *The Resurrection of Lazarus*, the other a *Head of Christ*, by Quentin Matsys.

AN interesting question is mooted in the *Zeitschrift für bildende Kunst* this month, regarding the early work of Michelangelo's which we are told was palmed off on the Cardinal San Giorgio as an antique. This work represented a sleeping Cupid, and it has occurred to Herr J. P. Richter whether the statue of a lovely winged boy, asleep and encircled with serpents, in the Mantua Academy, which is described in the catalogue as an "*Infant Hercules*, by Michelangelo," may not possibly be the imitative antique of which we have heard so much. None of Michelangelo's biographers seem to know exactly what has become of this famous work. Condigi states that it passed into the possession of the Duke Valentino, and was presented by him, together with a statue of Venus, to Isabella, Marchioness of Mantua, and letters exist from the Marchioness about it which show that such was really the case; but since that time (about 1502) no trace is found of it except in the *Journal de voyage* of the French traveller De Thou, who, in his description of the Gonzaga Palace at Mantua, in 1573, mentions, among other treasures, this statue of a Cupid by Michelangelo. With regard to the attribute of the snakes, which curl round the boy's arm and meet together under his breast, Herr Richter interprets them as symbolising desire, and shows that, although unusual, this was not an unknown motive in art, for Donatello had before represented a Cupid placing his foot upon two entwined snakes. It was these snakes, no doubt, that led to the statue being called Hercules, but as no other attribute of that hero is present, while we find the bow and quiver of Cupid placed beside the sleeping boy, it certainly seems natural to suppose him to represent the God of Love, but whether we have here the actual antique Cupid of Michelangelo remains for critics to decide.

IN the *Journal of the Royal Historical and Archaeological Association of Ireland* for October, 1875, the Rev. J. F. Shearmann continues his articles on *Loca Patriciana*, and gives an elaborate account of St. Fiacc, Bishop of Sleibhte, who was ordained by St. Patrick at the early age of eighteen, learned "all the ecclesiastical order" in one day, and after a life of austerity and miracles was succeeded by his son, Fiaca. Mr. Wakeman describes a cairn and circle on Topped Mountain, county Fermanagh, and gives a drawing of an Ogham inscription found there, of which the reading appears to be Nettaeu. Local tradition asserts the cairn to be the grave of three Danish princesses; but it has not yet been opened. It evidently belongs to the period of cremation and urn-burial, and in the lake at the foot of the mountain are the remains of a crannog, in which was found a block of oak, with mortise holes apparently cut by a rude stone instrument, of which many specimens have been found in the vicinity.

IN the *Belfry* for last July the Rev. W. R. Brownlow takes up the cudgels against Mr. J. H. Parker, who has published his opinion that the catacombs of Rome were, from the third to the sixth centuries, the common burying-places of the middle and lower classes, whether Pagan, Jew, or Christian. One of the chief arguments on which Mr. Parker bases this theory is the occurrence of

passages between Pagan tombs and Christian catacombs. Mr. Brownlow shows that such a passage in the catacomb of St. Calixtus is the work of modern excavators; and in some other cases he supposes that a Roman family, after their conversion to Christianity, may have excavated a catacomb through the tomb of their pagan ancestors. This is by no means a violent hypothesis, and not so improbable as Mr. Parker's theory, with which the well-known dislike of the early Christians to bury their dead in company with heathens seems irreconcileable. In the same number there is an account of the subterranean basilica of St. Petronilla, which is connected with the catacomb of SS. Nereo ed Achilleo. It was destroyed by an earthquake in 897, and discovered by De Rossi in 1854, but the owner of the property interfered, and the excavations were stopped until 1873. The building measures ninety-eight feet by sixty-two feet, and the walls are now about twenty-three feet high. It consists of a nave and two aisles, with apse and vestibule, and a sarcophagus and inscriptions have been discovered therein which fix the date of its completion during the pontificate of Siricius, at the close of the fourth century.

#### THE STAGE.

##### "CORA," AT THE GLOBE THEATRE.

As M. Ernest Feydeau did something to atone for *Fanny* in writing the respectable pages of *Le Secret du Bonheur*, so, perhaps, M. Adolphe Belot did something to atone for the notorious story *Mademoiselle Giraud, ma femme*, in writing the chiefly sensational drama of *L'Article 47*. For *L'Article 47* is morbid, not so much in thought and subject as in the highly-wrought interest concentrated on somewhat repulsive things, and more than one favourite English drama, commonly accounted harmless, is morbid to this extent. But the play of a writer who has shown no high talent in pure themes does deal more or less with matters which the English playwright is fain to handle but sparingly, and therefore the English playwrights—the two, Messrs. Wills and Marshal, whose work is now at the Globe—have thought proper to change a good deal in M. Belot's story; and that *Cora* (for that is their new name for it) is still a strong drama says, under the circumstances, something for their skill.

*Cora* is undeniably a strong drama, holding the attention of the audience from the beginning to the end, and holding it none the less because it is impossible to say what character should command unqualified sympathy, unless, indeed, the quite secondary character of Marcelle, the young French girl betrothed to Georges du Hamel. *Cora* is not, however, entirely unlike real life in presenting to anyone but the most superficial observer as somewhat difficult of answer the problem of who is worthy of admiration, though, indeed, it may fairly be conjectured that those with whom it would be undesirable to come into close contact are proportionately more numerous in the play than in the world. In the secluded castle, in M. Feuillet's best novel, there were five inhabitants, of whom not more than two were absolutely disagreeable. About as much can be said for the society in *Cora*.

In the courtyard of a hotel at Havre are gathered some *dramatis personae* who have just arrived from America. Georges du Hamel has brought over an octofoon, whom he proposes to marry; but she has been noticed on shipboard by one Victor Mazillier, a young man whose fortune is in his face and his wits, and by aid of his wits Mazillier will establish some hold over Cora, and will place her—a heroine neither of *monde* nor *demi-monde*—as the mistress of a gambling-house which shall bring relief to his neediness. This is at first his plan, and the hot jealousy of Du Hamel helps him to realise it. Du Hamel forbids Cora his company, but does not propose to make Cora his own wife at once, for his mother has heard of

her arrival, and time is wanted to appease the family pride. But Cora will not be left behind for a day, and the question is, what is to be done with her? She is beheld talking by chance with M. Mazillier, and the lover adopts the somewhat offhand solution which the use of a pocket-pistol may afford. Cora falls into Mazillier's arms not dead but wounded.

Then comes the first act, for all this has been but prologue, and there is omitted from the play that which made an effective scene in the French original—the trial of Georges du Hamel for attempted assassination. In the first act the trial is supposed to have passed over: years have gone by; Cora has long been, under Mazillier's protection, the mistress of the private gambling-house, and Georges himself, after six years at the galley of Toulon, has been recalled to life, and, unknown to Cora, is betrothed to Marcelle, daughter of the Comte de Rives. Cora, whose strange love for him has thriven by the peculiar separation entailed by his imprisonment, now sees him in the garden of the *Café de la Cascade*, walking, English-fashion, with the young woman who is to be his wife. She upbraids him alone, and he, who has madly loved her, tells her that the love is all over, after the pistol-shot of jealousy, and the six years in the galley; but for her he has a renewed fascination—stronger now than that which suffered him to bring her unattended from America—and he is destined, it is clear, to be pursued by her unreasoning love. Meanwhile Mazillier and a benevolent doctor—the favourite, almost parental, doctor of French comedy—have discovered in this strange love the signs of brain-disease, and it is now plain to the audience that the knot of the drama will be cut by the madness of Cora.

Cora gets Georges du Hamel to come to her house. He plays for high stakes there, and is somehow the winner, and thinks to purchase his freedom from denunciation by payments, not to Cora, but to Mazillier, who has power over her. This is impossible, and, after exciting scenes in which he has begged her to leave him to his betrothed, and she has implored him to love her again, she is assured that her madness is near. There enters soon to them the girl Marcelle, determined to know what mystery takes her affianced to this house; and there, before Cora, Du Hamel unfolds the mystery—explains that he is the slave of Cora, and not her lover, and confesses the love of former times and the wild jealousy that had led to the galley. Upon this Cora breaks out into frenzy, as Du Hamel takes the girl back to her father. A concluding act, much briefer than either first or second, shows us in its beginning Du Hamel taking leave of Marcelle, under the eye of the Count; and in its end the death of Cora, who is led in by the benevolent physician that she may at last, in sanity of mind, and with repentance, plead—and not unsuccessfully—for the marriage of the two who were to be divided.

The telling of the story might leave the impression that the piece is at best a common sensation drama; the skill with which it is conducted being necessarily perceived, not by reader, but by spectator. It is scarcely that, altogether, for bits of true comedy—if not comedy very profoundly observed—lighten the sombre way. There is the figure, for instance, of the foolish man who is Mazillier's attached companion: there is sharp dialogue between the secondary characters who meet in the *café* garden. But, in the main, of course the interest is found in the skilled, albeit the over-lengthy, development of a dark story, and in the acting which gives to that development much air of reality among improbable things.

The story itself—even the kind of interest that arises in the telling of it on the stage—does not much commend itself to us; but as anything that is deemed worth doing at all should be deemed worth doing in the best way, it is wise that the

acting, not alone of the leading character, has received an attention not often bestowed on the acting of these strong dramas, which are generally supposed to "act themselves," as the expression is. There can be no greater mistake than that common one of imagining that strong situations will "pull a piece through." We have seen a piece with the very strongest situations—*Rose Michel*—fail absolutely here, while in Paris, with the exciting acting of Fargueil, it succeeded triumphantly after its kind. And so, in its way, there can be no greater wisdom than that of the management which has secured such very capable and interesting acting as that in *Cora*. Only one part fails to be appropriately done, and that is done amiss because a genial actor, Mr. Stephens, is assigned a character out of his natural range. Mr. Stephens cannot look like an old French Count, and the failure is only unimportant in its influence on the general impression because the French Count has a very small part, and one which hardly tells at all upon the main theme. But the extremely capable impersonations of all the other characters give the piece, as a stage performance, much value. Mr. Fernandez, as Georges du Hamel, is, indeed, not all that he might be, and Mrs. Vezin and Miss Telbin in their earlier moments give way to conventionalities of expression and gesture which inspire little hope. But that is all right very soon. Miss Telbin presents a pleasant-enough picture of genuine simplicity and attachment, and the more celebrated actress grapples successfully with the difficulties of a subtler character and of situations that put a talent to the test. Mrs. Vezin's performance of Cora is, indeed, remarkable for varied power, and it is, perhaps, no little praise to say of it that it is deliberately to be preferred to Mdme. Pasca's. Again, Mr. Beveridge is a thoughtful representative of the doctor skilled in mental disorder; Mr. Leathes—who made his mark first as Laertes, and never so high a mark since then until now—is worthy, in the first act especially, of really careful observation: he is good in his earnestness, good in his satire, and admirable in his capacity of giving some point and significance to quite commonplace sayings. Mr. David Fisher, the younger, is droll in a way of his own; not falling into the pure conventionalities of more than one of the accepted low comedians whom it is a tradition to praise.

FREDERICK WEDMORE.

*Haska*, by Mr. William Spicer, will be performed at Drury Lane Theatre to-night. Mr. Creswick, and many less-known actors, are engaged for the performance.

M. SARDOU'S *Dora* will be acted in English at the Prince of Wales's Theatre; but the management will first produce Mr. Boucicault's *London Assurance*, which the author has somewhat altered for representation in Tottenham Street. In *London Assurance* Mrs. Bancroft, we are glad to announce, will reappear.

MISS KATE FIELD—the lady, we suppose, who wrote a volume on the subject of Charles Dickens's Readings—will appear shortly, it is understood, on the stage of the St. James's Theatre.

*La Fille de Madame Angot* is to-day to be revived for Miss Kate Santley at the Royalty Theatre. Miss Santley's season will soon terminate.

ON Easter Monday Mr. Charles Mathews will appear at the Opéra Comique Theatre.

AN Easter burlesque by Messrs. Reece and Farnie is in rehearsal at the Folly.

EASTER will be an especially busy and interesting season this year for the theatres. A new little piece, already well spoken of, is promised at the Prince of Wales's, along with *London Assurance*, and in it, as in Mr. Boucicault's comedy, Mrs. Bancroft is to be seen.

MR. VOLLAIRE is to have a benefit next Tuesday at the Olympic.

THE Compton Benefit was in every respect successful. A portion of *Money* was played as it has rarely if ever been played. Mr. Irving gave a recitation, and Mr. Joseph Jefferson gratified the public by playing extraordinarily well in a farce. The sum of money raised for Mr. Compton—whose health is, alas! hopelessly bad—was, it has been stated, the largest ever got together at a benefit performance.

ON Tuesday *Henry Dunbar* was played at the Crystal Palace, Miss Eastlake assuming the part of Margaret Wentworth, played originally by Miss Kate Terry.

THE tenth number of *Comédiens et Comédiennes* deals with M. Febvre, whose performance of his part in *L'Ami Fritz* has drawn especial attention to him at the Français; and the illustration to the number is a happy little portrait of M. Febvre in the now famous character.

IT is rightly exacted of an English critic that he shall know the French theatre, but the like acquaintance with the English theatre is reckoned, among Frenchmen, an unusual accomplishment. M. Sarcey himself, without being wholly deficient in the knowledge, makes strange mistakes, and proceeds to theorise upon them with his usual sagacity. This week he has published an ingenious and interesting study of the *School for Scandal*, and has quoted largely the brilliant generalisations of M. Taine. It is worth while to point out two remarkable errors in M. Sarcey's otherwise valuable article. Comparing Sheridan with Beaumarchais—a dramatist who, like our English one, tried in vain, the critic thinks, to "serve two masters"—M. Sarcey says: "Beaumarchais only wrote two pieces that remain to us; and so Sheridan counts only by his *Rivals*, which is not played any longer, and by his *School for Scandal*, which is his *Marriage de Figaro*." In truth, *The Rivals* is played not unfrequently: at the Haymarket it is generally ready to be produced at a very short notice: Mr. Buckstone, as all London knows, being particularly acceptable in one of the chief characters. Again, it is true that *The Trip to Scarborough* has passed away: that *Pizarro* has utterly passed away; but how about *The Critic?* *The Critic* is not only a piece held in much favour at the benefit performances of popular comedians, but only two or three years ago, at the London Vaudeville, it was played for many nights in succession. A mistake, which it is of greater interest to point out because it is probably shared by many English readers in common with the French writer, is the attribution of facility and haste to the author of the *School for Scandal*. One or two of Sheridan's pieces may have been written hastily. He is to be pitied if he spent much time over his tragedy, and he is unlikely to have been long in adapting the work of an elder writer of comedy; but the *School for Scandal* was in no sense quickly "improvised." M. Sarcey, and the English reader who shares this impression, would do well to turn to the edition of Sheridan in which may be read the *School for Scandal* in its now perfect form alongside of that which Sheridan jotted down at the beginning. Never was the first rough draft more unlike the finished thing than in this case; and never was the finished thing finished with a more laborious, a more exquisite, a more self-concealing art.

#### MUSIC.

MR. CHAPPELL was well advised in repeating at the last Saturday Concert at St. James's Hall Brahms's new string quartett in B flat; for, as we remarked on the occasion of its first performance, so original and thoughtful a work cannot possibly be fully appreciated at one hearing, even by those most familiar with its composer's style. Many points which sounded obscure

at first became much clearer after listening to them for a second time; this was especially the case with the first and third movements. With regard to this latter we should wish to modify the opinion expressed upon it a fortnight since; further study and a second hearing have rendered it perfectly intelligible, without in the least diminishing the impression it produced at first of intense originality. It is one of the most remarkable movements that Brahms has written, and fully worthy of the rest of the quartett. The impression produced on the audience by the work on Saturday was evidently more favourable than on its first performance, though it must still be heard several times before it can be appreciated by the general public at its true merits. It was again played to perfection by Messrs. Joachim, Ries, Straus, and Piatti. Mdme. Schumann, the pianist of the afternoon, was not very happy in her choice of solos, giving two pieces arranged for piano from Bach's organ works, which, though of course admirably played, made no great effect. Receiving an encore, she played the fifth of Schumann's "Studies for the Pedal-Piano," Op. 56, a charming but very little known composition. The concert concluded with a magnificent rendering of Schumann's piano quintett in E flat. Mlle. Thekla Friedländer was the vocalist. On Monday evening, Brahms's "Liebeslieder" waltzes were given for the third time at these concerts; the remainder of the programme was made up of familiar works, including Beethoven's quartett in F, Op. 59, No. 1, his piano sonata in E flat, Op. 7 (played by Mr. Franklin Taylor), and Mendelssohn's piano quartett in B minor, Op. 3.

THE special novelty at the Crystal Palace Concert on Saturday last was a concerto in G major by Bach for three violins, three violas, three violoncellos, and double-bass. This work is one of a set of six, written by Bach for the Margrave of Brandenburg, and, like most of the composer's instrumental music, is a marvellous specimen of polyphonic skill. No musician has ever equalled Bach in his power of combining the utmost complexity of detail with the greatest clearness of general effect; and of this the concerto in G is a striking instance. A curious fact in connexion with the first movement of this work is that it gave its composer opportunity for one of those singular *tours de force* in which he appears to have delighted. The music is sufficiently complex as it stands; but Bach subsequently used it for the first movement of his Church Cantata "Ich liebe den Höchsten von ganzem Gemüthe," and on this occasion, without changing a note of the original, added to it five *obligato* parts for wind instruments, three oboes and two horns—a feat which, had it not actually been performed, might safely have been pronounced impossible. The programme on Saturday also included Beethoven's symphony in F, the late Alfred Holmes's overture to *Inès de Castro*, Mendelssohn's Serenade and Allegro Giojoso, well played by Miss Josephine Lawrence, and vocal music by Miss Robertson and Mr. Edward Lloyd.

OF the concert at Cambridge on Thursday, when Brahms's new symphony was produced for the first time in England, we must defer our notice till next week.

THE programme of the second Philharmonic concert, given on Thursday evening, comprised Beethoven's symphony in F, No. 8, J. F. Barnett's "Lay of the Last Minstrel," Mendelssohn's overture to *Ruy Blas*, and Schumann's pianoforte concerto, played by Mdme. Schumann. The vocalists announced were Miss Robertson and Herr Henschel.

A GRAND concert is to be given on Friday next, at St. James's Hall, in aid of the funds of the Royal Normal College and Academy of Music for the Blind. An orchestra of 119 performers is engaged, and will be conducted by Mr. Manns. The programme is of unusual interest, its only fault being its length. The special feature of the

evening will be the performance of the "Ritt der Walküren," as arranged for concert purposes by Wagner from his *Walküre*. The piece has frequently been given on the Continent, and it may safely be predicted that it will produce a very great effect, though much must necessarily be lost by its separation from the stage. Among other important items of the programme are Beethoven's symphony in A, his violin concerto (to be played by Herr Joachim), and Tschaikowsky's pianoforte concerto, with Mr. Frits Hartwigson as pianist.

SAINTE-SAËNS' new opera, *Le Timbre d'Argent*, produced on the 23rd ult. at the Opéra National Lyrique, Paris, is criticised in considerable detail by M. Adolphe Jullien in the current number of the *Revue et Gazette Musicale*. The notice is, on the whole, very favourable, though the work is said to be unequal. M. Jullien remarks:—

"The music composed by M. Sainte-Saëns for this piece has surprised his adversaries—that is to say, those who denied him all freshness of idea or inspiration—by some pages of charming grace and reverie; but it has none the less surprised his friends—that is to say, those who credited him with very decided convictions and an invincible repugnance for the vulgarities loved of the public—by numerous passages treated in the most commonplace fashion, and even making a display of their pretensions to vulgarity. . . . Has M. Sainte-Saëns two ideals, one for the concert-room, the other for the opera? And has he formed the bizarre idea that in proportion as one ought to show one's self severe and disdainful of coarse means of pleasing in symphonic music, in so much one ought, in approaching the theatre, to prove compliant to the public, and serve them dishes to their taste?"

THE *Musikalischen Wochenblatt*, a paper usually well-informed on matters connected with Wagner, announces that, owing to want of funds, there will be no performances at Bayreuth next summer. It further states that Wagner thinks of shortly coming to London to give a series of concerts, which he will himself conduct. Should he carry out this intention, there can be but little doubt that he will meet with enormous success here.

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## LITERATURE.

*A System of Political Economy.* By John Lancelot Shadwell. (London: Trübner & Co., 1877.)

THE learning and ability shown in this work entitle it to attention, though not a few of its doctrines are likely to meet with dissent on the part even of economists who adhere to the abstract, *a priori*, and deductive method which it follows; and those who dispute the author's dictum that "the deductive method is the only one that is or can be employed in this science" will find still more numerous and fundamental grounds of difference. Mr. Shadwell has applied himself to most of the questions usually discussed in English treatises on political economy, but the subjects on which he lays chief stress, and which his book is mainly designed to expound, are value and wages. He aims at establishing a law of value from which a universal law of wages may be deduced, and speaks of "the rate of wages," as though the rate were uniform in the country, bearing always an exact proportion to skill, difficulty, &c., or, in one word, "efficiency." His first object is to discover a standard by which to measure the value of commodities, "or the esteem in which they are held," in different countries and ages. "We want something which shall serve as an universal measure of value, and Adam Smith has pointed out a simple and obvious one—namely, the length of time a man will labour to obtain any given commodity." The length of time must, in point of fact, depend very much upon the man, but Mr. Shadwell follows A. Smith's doctrine that equal quantities of labour at all times and places may be said to be of equal value to the labourer, and, whatever the quantity of goods which he receives in return, it is their value that varies, not that of the labour which purchases them. "Labour, therefore, never varying in its own value, is alone the ultimate and real standard by which the value of all commodities can at all times and places be estimated and compared." In accordance with this reasoning Mr. Shadwell lays down the proposition that a day's labour is esteemed an equal hardship by him who has to undergo it, in all times and places, which would be irrelevant to the value of the labour if it were true, but unquestionably it is not true. One of the facts inconsistent with Ricardo's theory of the "natural" foundation of value in primitive society is that regular labour is intolerable to the uncivilised man, and probably but for

the discipline of slavery would never have become habitual with any part of mankind. Even in a civilised community the irksomeness of the same labour to different men, and even to the same man at different times, varies beyond measure. One man likes the work another man loathes. The same work is harder to a beginner than to an expert, easier in the prime of life than in declining years, easier in the morning when the workman is fresh than when he is fagged in the evening, and easier one day than another according to temperature and other external conditions. A well-paid man usually works more cheerfully than an ill-paid one, but even men earning the same hire, and of equal strength and skill, may go through their work with very different feelings. Fleta, describing a manor in the reign of Edward I., has contrasted the melancholy ploughman with the one who went merrily to work, cheering the very oxen in the plough with his carols and songs. The position that the same quantity of labour entails the same sacrifice in all places and times is thus manifestly untenable. But if it could be maintained, it would throw no light on the value of labour in exchange, the only matter of importance in relation to the distribution of wealth, under which head the subject is discussed by Mr. Shadwell, who, it may in passing be observed, seems a little puzzled about the relation of exchange to distribution, which is simply that of species to genus. Mr. Mill had sufficiently disposed of Adam Smith's doctrine by observing that, if a day's labour will purchase in America twice as much as in England, it seems a vain subtlety to insist that labour is of the same value in both countries, and that it is the value of other things which is different. But, like Adam Smith, Mr. Shadwell shifts his ground: his standard is now the labourer's own toil and sacrifice in producing a commodity; now it is the quantity of labour the commodity will buy—an entirely different matter, depending, not only on the quality of the labour, but also on time, place, demand, supply, and other conditions.

The terms labour, labourer, quantity of labour, which Mr. Shadwell employs as though their signification were clear and precise, are really abstractions conveying no definite ideas, even when we are told that common unskilled labour is the standard intended. Is it the labour of the ploughman, the navvy, the porter, the common sailor, the bargeman, the bricklayer, the collier? The degrees of toil undergone by different classes of common labourers, as well as by the different individuals in each class, are incommensurable, and the proportion between their wages varies in different places and at different times, as does also the proportion between their earnings and those of different classes of skilled workmen. In a new colony a navvy may earn more than a highly-skilled artisan; indeed, the work of the latter may be in no demand, and may possess no value whatever. Mr. Shadwell's position is that the rate of wages depends on "the efficiency of labour," but there is no means of measuring the comparative efficiency of different kinds of labour; and labour of the same kind and of the same efficiency

is very differently remunerated at different times and in different places.

"If all labourers," he argues, "worked on their own account, were all of equal skill, and were all free to change their employment, and if all employments were equally agreeable, it is obvious that the rate of wages, in whatever article it were measured, would depend on the efficiency of labour in producing the article in question."

"Iffs" are said to have the misfortune of being generally inconsistent with facts, and the "iffs" in the foregoing sentence obviously set aside the real conditions of the labour question; including the intervention of capital, the aid it gives to production—which is often inseparable from the labourer's "efficiency"—the problem of the relative shares of the labourer and the capitalist, and the obstacles to the circulation of labour, and to an effective competition between different classes of workmen. Mr. Shadwell's own book contains ample evidence of the different value in exchange of the same labour in different parts of the country, and of the difference of the conditions affecting the labour market in different cases. He refers, for instance, to the southern parish where Mr. Caird found the lowest wages in England, because a single farmer was the only employer; while farm wages were highest in northern counties, where mines and manufactures competed with farming. Mr. Shadwell, indeed, argues that "a Dorsetshire labourer cannot do much more than half as much work as a Yorkshireman, and this is because he is badly paid; and this, in its turn, is the consequence of the low wages which his inefficiency causes him to receive." But surely that is arguing in a circle. The Dorsetshire man was ill-fed because his wages were low, and Mr. Shadwell's explanation is in effect that he was inefficient because he was badly paid, and badly paid because he was inefficient. And how does Mr. Shadwell's doctrine account for the fact, proved so often in practice by Canon Girdlestone, that the same man who earned only 8s. or 9s. a week in the south earned 15s. or 16s. if he went to the north? Or how does the efficiency of labour account for the fact repeatedly instanced by M. de Laveleye, from local knowledge, that the Fleming earns only half as much as the Walloon, although he does more and better work?

The rate of wages does not depend on the efficiency of labour alone; it depends also on the efficiency of capital and natural agents: on the accumulation, skill, invention, and enterprise of employers; on local resources and situation; on the advantages which mines, machinery, and access to good markets give to production; and again on the proportion of the total produce of land, labour, and capital that falls to the labourer. Mr. Shadwell is justified in contesting the rude generalisation of early political economy that the rate of wages depends on the proportion between the amount of capital in a country and the number of labourers. But he adds that its advocates "speak as if capital were an independent agent, which increased and diminished of its own accord, and do not seem to see that it is the product of labour, and that its increase implies that labour has become more efficient." The

steam-engine surely was not the product of "labour," in the sense intended when the causes governing wages as distinguished from profit and rent are discussed; and the sacrifices and exertions of capitalists have surely something to do with the increase of capital. "Fluctuations in the rate of wages," according to Mr. Shadwell, "depend on fluctuations in the efficiency of labour;" but was it really a change in the relative efficiency of farm-labour which caused the remarkable change to which he refers in the scale of farm-wages in the northern and southern counties of England between Arthur Young's and Mr. Caird's tours? In Arthur Young's time the earnings of the agricultural labourer were much lower in the northern counties, while eighty years later Mr. Caird found the proportion signally reversed, because mining and steam had in the meantime come into play. Again, the table of agricultural wages (Shadwell, p. 204) gives the following figures:—

	1850-1	1869-70
Gloucester . . .	1·45	2·20
Dorset . . .	1·55	1·87

Are we then to infer that in 1850 the Gloucestershire was less efficient than the Dorsetshire labourer, but within twenty years had become considerably more efficient?

Holding that wages are determined simply by the efficiency of labour, Mr. Shadwell, of course, disputes the power of trade-unions to raise them, unless to the extent of preventing "a delay of a week or a fortnight" in a rise which would take place of itself. Yet in the parish already referred to where Mr. Caird found the lowest wages in England, Mr. Shadwell states that the farmer wanted more labourers than he had. Can it, then, be believed that if the men had combined to demand higher pay, the farmer would not have conceded it?

It is hardly consistent with Mr. Shadwell's view of the powerlessness of trade-unions over wages that, in support of the doctrine of the equality of profits, he argues that "if the competition of capitalists were insufficient to equalise profits, there is another force working to the same end. The labourers in the trade, seeing that the masters were obtaining higher profits, would require higher wages." But how, we may ask, are the labourers, especially if without organisation and guides, to know what profits their employers are really making? A capitalist himself often cannot tell what is his actual position, or whether his enterprises will result in a great fortune or in ruin. One of the greatest fortunes made in our time was made by a man who was several times on the verge of insolvency. Mr. Shadwell inconveniently alters the meaning of economic terms, and as by capital he chooses to denote only food, excluding the other pre-requisites of production which the capitalist provides, so by profit he chooses to mean only interest, exclusive of remuneration for the capitalist's skill, exertion, and risk. Yet, even narrowing profit to this signification, Mr. Shadwell is hardly justified in concluding that the usual rate is five per cent., because "although there are many companies which realise more than this, the shares of those which do so generally rise to a premium." There are

no published dividends in the case of the greater part of the capital in business, and the premium on a company's shares does not show the profit actually made on its capital, but only the difference between the estimates of its success at the time it was formed and afterwards. And even readers who accept the book-theory of the equality of profits will, for the most part, be startled as if by a *reductio ad absurdum*, at seeing it pushed to the length that the rate is permanent and universal, the same in all ages and countries alike, and that "whatever rate be established in an early state of society, it must remain the same throughout its subsequent development." The author himself remarks (p. 388) that "England and Australia form one State, yet the great distance which separates the two countries acts as an effectual bar to such an emigration as would bring wages to the same level in both." Does difference of language, laws, nationality, habits, in addition to distance, cause no bar to an equalisation of profits in different countries? And must the percentage be the same on the capital of the tea-grower in China, the banker at Berlin, the manufacturer at Birmingham, and the farmer in Oregon?

The uncompromising deduction from assumptions which Mr. Shadwell carries so far in the case of wages and profits, characterises also his discussions of population and rent. He controverts the doctrine that the pressure of population led to the cultivation of inferior soils, on the ground that people cannot live without food, and, therefore, an increase of food must always have preceded an increase of population. Babies, however, do not begin to eat bread as soon as they are born, but their birth may compel their parents to work harder afterwards for their support. When, too, a population is not subsisting on a minimum, it may reduce its consumption of non-essentials, while worse land is brought into culture; a resource which may no doubt give an impulse to improvements in farming. It is true that sometimes "poor land is taken into cultivation, not because population has increased, but because some discovery has been made which renders it possible to obtain as much profit as from the worst land previously cultivated, and an increased population is the effect, not the cause." But that has not always been the order of events. The reclamation of waste land in Belgium, for instance, in recent times has sometimes preceded and sometimes followed an increase of numbers. Sometimes a young man has reclaimed it in order to marry; sometimes a man, finding the number of mouths in his family growing, has added a bit of waste to his farm, or more labour and manure to the old ground; his children themselves helping to produce the additional food which was needed.

In his zeal for definite and unqualified conclusions Mr. Shadwell sets aside general statistics of prices in reference to the value of gold, and seeks a measure in averages of wages. Averages, however, are always deceptive; the values they give are altogether unreal. Moreover, labour is only one of the items of human expenditure, and the rise in its price does not show the change in the purchasing power of a man's income, or the

depreciation of money. The movements of prices have also varied in different places and different years, and several causes besides the new gold mines have tended to raise them, so that it is impossible to measure precisely the effect of the mines.

Mr. Shadwell's book contains so many acute observations and good arguments that its faults afford the more signal an example of the danger of the deductive method it follows. Some of his criticisms of Ricardo are excellent. Indeed, that author meets with such censure that one can hardly regard the compliment paid to his work as "the greatest ever contributed to the science," otherwise than as a compliment to his followers, who, it may be observed, are by no means so numerous as Mr. Shadwell assumes. "His principal contribution to the science," we are told in the same page, "was an extension of Smith's theory of natural value," yet afterwards we read that "he used the words value and wages in two or three different senses, because he really did not understand what they meant."

The list of errata at the beginning of the book omits numerous misprints which ought to be carefully looked to in the event of another edition. In particular, names so celebrated as those of Quesnay and Léonce de Lavergne ought to be printed correctly.

T. E. CLIFFE LESLIE.

---

*The Life of the Rev. George Whitefield, B.A., of Pembroke College, Oxford.* By the Rev. L. Tyerman. In Two Volumes. (London: Hodder & Stoughton, 1876.)

In 1870, in writing the *Life of Wesley*, Mr. Tyerman declared Methodism to be "the most remarkable fact in the history of the Church of Christ." From such an imperfect perception of historical proportion, we can hardly expect an enlightened biography of Whitefield. And as in the preface to these volumes Mr. Tyerman tells us "I am an Arminian," we make up our minds from the outset to have a denominational, and not a philosophical, history.

This defectiveness of the starting-point once allowed for, it becomes a duty to say that Mr. Tyerman treats his subject with laudable impartiality. He does not allow his biography to become either panegyric or apology. He is sufficiently alive to Whitefield's faults, and lets them be known, without disguise, and without exaggeration. He decides—rightly, as I think—upon printing the autobiographical fragment of 1740 as it was first issued, instead of in the abridged form of 1756, because it exhibits "not only Whitefield's honesty, but his weaknesses and faults." He is aware that his hero's theological learning was "comparatively small" (the adverb is superfluous); that "it may fairly be doubted if he ever understood the Calvinism which he preached;" that "there is no genius, no poetry, no learning, no profundity of thought, no embellishment of language, no dramatic illustration," in his sermons; that he had "an inflatedness of mind, which led him to the employment of bombastic expressions, and to the utterance of sentiments often silly, sometimes fanatical, and such as a more

prudent and worldly-wise man would not have used."

An impartial critic would not find it necessary to say anything more severe of Whitefield than his biographer has said. He may, at the same time, with no less justice subscribe to what was said by John Wesley in his funeral discourse, that Whitefield was zealous, indefatigably active, tender, charitable, of large and flowing affections, frank, open, single-hearted, wholly free from self-interest.

But neither these virtues nor those failings entitle any man to a biography in two thick octavos, nor can they sustain the interest of the reader through interminable pages of repetition.

"Preached to 20,000 people! The word of the Lord went and is glorified. People's hearts seem quite broken. God strengthens me exceedingly. I preach till I sweat through and through. Innumerable blessings does God pour down upon me. Oh! that I had a thankful heart."

This kind of record, the record of day after day, with little variation, is not the record of an interesting or instructive life. If we enquire why George Whitefield, who never spoke or wrote a line which mankind need care to preserve, nor added anything to the sum of human knowledge or human happiness, comes to the honours of a substantial and careful biography like the present, the answer can only be found in denominational zeal. In a cultivated people it takes a Homer to make a hero. The masses of rude countries and times are only stirred by appeals to the religious sentiment. The only shape in which the ideal can reach their understandings is in that of a conception of the other world. He who brings this conception home to them is their poet.

This was what Whitefield did, and this constitutes his one only claim to be remembered. He could teach nothing, for he knew nothing. His ignorance was unfathomable. He had the education of a tapster in a public-house in Gloucester before he went to Oxford. At Oxford he did not learn anything, but spent his time in devotion, visiting the sick, and "fighting with his corruption." Out of this prodigious ignorance, immediately he was ordained—and he was ordained under age—he began to preach. For the rest of his life he never did anything else but preach. And the effects of this abundance of talk were wonderful. With no ideas whatever, and with a limited stock of Biblical phrases, misunderstood and misapplied, his oratory acted upon his audiences as neither Demosthenes nor Burke ever acted upon theirs. His sermons, as we read them in print, contain nothing. But they told on his audiences as a series of electrical shocks. A sermon was a thunder-storm; peal upon peal, no conscience so bold as to resist the tumult. This is the style:—

"God be merciful to me, even to me, a sinner, a sinner by birth, a sinner by thought, word, and deed, a sinner as to my person, a sinner as to all my performances, a sinner in whom is no health, in whom dwelleth no good thing, a sinner poor, miserable, blind, and naked, a self-accused, self-condemned sinner. What think you? Would this publican have been offended if any minister had told him he deserved to be damned? Would he have been angry if anyone had told him that,

by nature, he was half a devil and half a beast? No; he would have confessed a thousand hells to have been his due; and that he was an earthly, devilish sinner," &c., &c.

We seem to have heard much of this sort, and to be able to hear it any day. But this rant does not now work the prodigies which it did when it issued from the lungs of Whitefield. So true is the oldest of all the precepts of rhetoric, that its one secret consists in "Action." "The divine pathos" with which Whitefield persuaded the impenitent sinners was all his own. It was in his voice and manner; in his words, not in their meaning. This energy of conviction even covered great faults, such as, e.g., Doddridge could not but see in him:—

"He [Whitefield] is but a weak man, much too positive, says rash things, and is bold and enthusiastic. I think what he says and does comes but little short of an assumption of inspiration or infallibility."

These grave defects of intellect and character went for nothing when you were under the spell of his "fiery eloquence." For it was not only the rabble that felt his power. Franklin's anecdote has often been repeated, and has not been omitted by Mr. Tyerman. Franklin, going to hear Whitefield, silently resolved that he should get nothing from him:—

"I had in my pocket a handful of copper money, three or four silver dollars, and five pistoles in gold. As he proceeded I began to soften, and concluded to give the copper. Another stroke of his oratory determined me to give the silver; and he finished so admirably that I emptied my pocket wholly into the collection-dish, gold and all." But, on the whole, Johnson's dictum must be allowed to stand, that here "familiarity and noise claimed the praise due to knowledge, art, and elegance." Whitefield was great with the ignorant, and told chiefly on crowds. His audiences were to be reckoned, not by thousands, but by tens of thousands. The excitement of multitudes was necessary to him. From an account-book in which he entered his "collections" it appears that he preached upwards of 18,000 sermons to 10,000,000 of people.

The effects of all this preaching were chiefly momentary; in part durable. Of the momentary effects it is remarkable that the hysterical convulsions followed the more rational discourses of John Wesley, and rarely accompanied the fervid denunciation of hell-torments by Whitefield. To this undoubted fact I would invite the attention of physiologists. The more usual effect of Whitefield's sermons was bringing many "under concern for their souls." He made them respect him, as Franklin says, "by abusing them, and telling them they were naturally half beasts, half devils." He seemed to have a peculiar art in awakening the conscience. For the conversions were not always a mere momentary effect. They led sometimes to valuable ethical results. Franklin again bears witness to "the change made in the manners of our inhabitants." Not that the conscience awakened was always an enlightened conscience. It became sensitive to fictitious crimes, such as card-playing, going to the play, and sabbath-breaking. But, on the whole, a certain reformation of manners remained behind as the residuum of the 18,000 sermons. So

perishable is oratory, that of much of it, and of a far higher calibre than Whitefield's, there remains behind nothing but the echo.

I must not conclude without an acknowledgment of Mr. Tyerman's diligence as a biographer. He has collected most laboriously, far and wide, and brought together all that need be known about his hero. Indeed, he has swept up more than enough, including at least one story that is only fathered on Whitefield. The anecdote (i., 526) of the highwayman who changed coats with his victim, leaving 100*l.* in the pocket of his own old coat, is to be found, if I am not mistaken, in old Italian jest-books. And I do not know why Mr. Tyerman says Whitefield's Journals have never been republished. I myself possess one such reprint of the early Journal, with no year on the title-page, but which I believe to have been printed in the year 1826. MARK PATTISON.

*The Historical Collections of a Citizen of London in the Fifteenth Century.* Edited by James Gairdner. (Printed for the Camden Society.)

In the Egerton collection of MSS. in the British Museum there is a small folio volume (No. 1,995), in handwriting of the fifteenth century, and apparently the production of a single transcriber. The internal evidence, as tested by the experienced scrutiny of Mr. Gairdner, leaves little doubt that the volume was the property of William Gregory, Lord Mayor of London in 1451, and that it was a kind of common-place book, into which he transcribed a number of things that interested him. Of the fourteen pieces which it contains, it is the last three which Mr. Gairdner has here printed—the remainder not being of an historical character and having also already been printed elsewhere. These three are—(1) John Page's poem on the Siege of Rouen; (2) Lydgate's verses on the Kings of England; (3) William Gregory's Chronicle of London.

The first of these was printed by the Rev. J. J. Conybeare in the twenty-first volume of the *Archaeologia*, from an imperfect MS. in the Bodleian, the conclusion being supplied in the succeeding volume of the same serial by Sir Frederic Madden, from MSS. 2,256 and 753 in the Harleian collection. As here printed, it appears for the first time in a complete form, the text also differing considerably from that of the other MSS. For the siege of Rouen, as students of fifteenth-century history are aware, we have no contemporary source of information which enters much into detail, all that has hitherto been known on the subject having been brought together by M. Puiseux in his excellent *Siege et Prise de Rouen*, published in 1867. John Page's poem is especially valuable as the relation of an eye-witness, written while his recollections were still fresh and vivid. "As an account of the siege," says the editor, "it certainly stands unrivalled. No other contemporary writer states the facts with so much clearness, precision, minuteness, and graphic power." The narrative, he adds, "abounds in details which are met with nowhere else."

In John Page's own view—

"A more solempne sage was nevyr sette  
Syn Jerusalem and Troy was gotte."

It cannot, indeed, be said that he was an altogether unprejudiced observer; for when the inhabitants of Rouen (taking a lesson from the fate of Caen, which had recently fallen, mainly through the reluctance of the defenders to destroy the abbeys of St. Etienne and Ste. Trinité) destroyed the churches in the suburbs, he attributes this measure chiefly to malice, and stigmatises it as a "cursyde deede." But the whole narrative is full of interest, and the description of the sufferings of the besieged gives an impression of truthfulness which it was beyond the ordinary art of a fifteenth-century chronicler to simulate.

The verses on the Kings of England were printed in 1530 by Wynkyn de Worde, but the tract has become exceedingly rare. If really by Lydgate they are certainly no favourable specimen of his powers, and exhibit scarcely any traces of his real dexterity and occasional felicity as a versifier. Though designed simply as an enumeration of the Kings after the Conquest, together with their places of burial, they incidentally preserve, in one or two instances, a popular tradition. Richard I., we learn, was

"With Saresenys heddy i-servyd at his tabylle," while the verses on King John, which record that he

"—lythe at Worcester dede of pyson," give currency to the popular notion which we find recorded also in Capgrave.

In Gregory's Chronicle we have some substantial contributions to our knowledge of the period. The very similar circumstances and position of the writer, as well as the times of which it treats, naturally invite a comparison with Fabyan. Fabyan, it is true, was not Lord Mayor, but the dignity was within his grasp, and he probably only declined it from prudential motives. His well-known will, also, affords some interesting points of comparison with that of Gregory, which Mr. Gairdner here prints at length. Among these is the very much larger amount bequeathed under the influence of superstitious notions in the earlier instrument. Fabyan, dying in 1512, bequeathed for his "obite" (that is, for masses to be said annually for the repose of his soul) the modest sum of 13s. 4d., payable for a term of twenty-one years; and this, together with bequests amounting to about 12s. to different religious communities, represents nearly the sum of his legacies of this description. Gregory, on the other hand, bequeathes for the immediate celebration of masses no less a sum than 8l. 13s. 4d.; while his other bequests for his "obite," with those to different religious bodies and private individuals (an almost interminable list), "to pray for my soule," considerably exceed 64l. It is evident that friars

"White, black, and gray, with all their trumpery," notwithstanding all we hear about the religious degeneracy of these times, still preserved a high place in the esteem even of one so well able to judge as the chief dignitary of London.

Only a small portion of this Chronicle, however, can be looked upon as original work.

It closely resembles the *Chronicle of London*, derived from a Cottonian and a Harleian MS., which was printed by Sir Harris Nicholas in 1827; and, still more closely, another City Chronicle (Cottonian, Vitellius, A. vi.). In fact, these two appear to be derived from a common source until the nineteenth year of Henry VI., "after which the text is a good deal like that of Fabyan." The most important contribution to our historical knowledge offered by that portion of the contribution which can be looked upon as really Gregory's, are some new facts in connexion with Jack Cade's rebellion. It would appear that there were really two Jack Cades, or rather two Mortimers, the latter being the name of the original leader of the movement. An entry belonging to the year 1451 has a singular resemblance to present experiences. The Pope was warring against the Turk, "that was fulle cruelle unto Chrystyn men," and his legate coming to London found the Lord Mayor (Gregory himself) right willing to help. The City opened its purse freely, and "thorouge thys londe of Ingelonde every man was fayne to do and gyffe aftyr hys power."

There is not a little which serves to illustrate the religious history of the times. In 1465 we meet with evidence which shows that the Lollard heresy, which Reginald Pecock had combated some sixteen years before, with respect to an endowed clergy, was still rife. The friars seem to have sought to convert the popular feeling to their own advantage, and one Carmelite, by name Sir Harry Parker, son of a skinner in Fleet Street, strenuously inveighed against the whole system of benefices, asserting that even Christ was a beggar, and had nothing but what was given Him in alms. This gave rise to a hot controversy, in which Parker was supported by the Provincial of his Order. Ultimately the latter repaired to Rome to lay the whole matter before the Pope. His Holiness, however, having heard the whole history of the dispute, peremptorily forbade the continuance of further controversy on the subject, and effectually silenced the unfortunate Provincial by confining him in the Castle of St. Angelo.

There is another amusing incident which would probably possess some interest for at least one Lord Mayor since Gregory's time. "To tune the pulpits," to use the expression of Queen Elizabeth, would appear already to have been the custom of the authorities. The pulpit, in fact, was the press of those days, and preachers often indulged in allusions or open censure in a manner highly distasteful to the Court. It was accordingly required that divines about to deliver discourses in the royal presence should previously submit their manuscript to an official censor, whom Gregory designates by the letters A.B.C. A certain William Ive, B.D., of Winchester College, having come up to preach before the King, submitted his manuscript in due form, and was thereupon desired, says Gregory, "to leave out and put away many truths." On his appearance in the pulpit, however, the said William Ive "spared not to say the truth;" and even openly affirmed that the pulpit was gagged, that the aforesaid A.B.C.

was the real author of whatever sermon reached the royal ear, and that the purpose of the preacher was often "turned upside down." The only reward of his boldness appears to have been the loss of his fee and entertainment and a fruitless ride of 160 miles to and from Court.

Another story, of a different character, brings home to us very forcibly the barbarity of these times. A notorious malefactor, one Thomas Whytehead, was imprisoned at Winchester, and succeeded in saving his life only by turning King's evidence and falsely accusing many of his old acquaintance, who were consequently put to death. He continued to play the part of a public accuser for nearly three years, even receiving a grant from the royal bounty for his maintenance, until, at last, the community rose in self-defence. Whytehead was formally accused of deliberate perjury, and, on his challenging his accusers, his challenge was forthwith accepted. Their champion was a "simple" burgess of Milbrook, of whom his fellow townsmen reported that "he was the truest labourer in all that country and the most gentelest therewith, for he was a tailor of craft." The details of the conditions of the duel and the fight that ensued are revolting enough. The two fought first with staves of green ash, to each of which was affixed an "iron horn;" and when these were broken, with their hands, nails, and teeth. The only satisfactory part of the story is the fact that the "trewe man" was the victor; though we regret to learn that he shortly afterwards turned hermit and died.

In referring to the conditions of the combat, as laid down by the judge, Mr. Gairdner speaks of these as "being apparently prescribed by some old law or custom applicable to such cases." There seems no reason for doubting that we have here a vestige of the old form of ordeal. The requirement that the combatants should fight fasting, and that with respect to the staves—the "fustes" so frequently mentioned in the old laws concerning the "judicium Dei"—point very clearly to this conclusion. In the process of the Renunciation of Richard II. (Twysden, p. 2753) we find, in like manner, that it was a frequent practice with that monarch to compel those accused of circulating defamatory reports concerning him to fight with their accusers, even old and infirm men being thus matched against those who were young and vigorous.

J. BASS MULLINGER.

*Across the Vatna Jökull.* By William Lord Watts. (London: Longmans & Co., 1876.)

We are glad to find that Mr. Watts has published in a permanent form the narrative of his crossing of the Vatna Jökull. The feat is a remarkable one in the annals of mountaineering, and its accomplishment involved a combination of pluck and perseverance of which its author may well be proud. Two years ago the Vatna Jökull had never been crossed, and, if we remember rightly, it was only in 1874 that a somewhat too confident prophet ventured to predict that it never would be crossed. Mr. Watts had visited it for the first time in 1871; in 1874 he made a gallant but unsuccessful attempt to

cross it; but the proverbial luck accompanied his third attempt in 1875, and he was able to falsify the prediction to which we have referred, as so many similar predictions about Alpine peaks have been falsified.

The Vatna Jökull is a desert of ice and snow in the south-east quarter of Iceland, which has never been accurately surveyed, but the extent of which is probably about 3,000 square miles, a little more than half that of Yorkshire, and which may measure some 120 miles long by some 50 to 60 broad. It appears to be mostly a plateau of tolerably uniform height, with occasional eminences rising not far above the general level. Orœfa Jökull, in its south-east corner, which is believed to be the highest point, not only of the Vatna Jökull, but of the whole island, has been estimated at 6,426 English feet; but if the estimates of Mr. Watts are right, a considerable portion of the snow field must be somewhere near 6,000 feet. These may appear humble altitudes to those who are familiar with the Alpine scale; but it must be remembered that in Iceland the mean level of perpetual snow is less than 3,000 feet.

But it is, after all, not so much in the height or size of the Vatna Jökull as in its inaccessibility, that the difficulties of crossing it consist. Reikiavik is the ordinary, and certainly the most convenient, starting-point for expeditions in Iceland, and from Reikiavik to the nearest point of the Vatna Jökull is a hard week's journey—a journey, be it remembered, to be accomplished on horse-back without the aid of roads or bridges, and involving the passage of some half-dozen broad and rapid rivers. Berufjördur on the east coast, at which steamers occasionally touch, is much nearer, but the difficulty of obtaining the necessary guides, horses, and supplies in the eastern part of the island is very considerable. Moreover, if Mr. Watts is to be believed—and no one is more competent to form an opinion on the subject—the best point from which to attack the Vatna Jökull is a farm-house at its south-west corner, called Nupstaðr, and the communication between this place and Berufjördur is by a route which has the credit of being the worst in Iceland. It skirts the southern coast where the glaciers of the Jökull approach so near the shore as to leave between mountain and sea only a narrow margin of shifting treacherous sand, intersected by broad and furious torrents. The west and north of the Jökull are guarded by trackless and herbless deserts, and when the traveller has succeeded, as Mr. Watts succeeded, in traversing the region of ice and snow from south to north, he finds himself apparently on the verge of an interminable wilderness, and is in reality some sixty or seventy miles distant in a straight line from the nearest accessible human habitation. Last, but not least, are the difficulties of obtaining competent guides and porters. The Icelander is essentially an equestrian animal, and it is greatly to the credit of Mr. Watts that he should have been able to induce his companions to undertake, and as much to their credit that they should have undertaken, an expedition the whole of which had to be accomplished on foot.

The attempt of 1874 had failed mainly on account of provisions running short; Mr.

Watts was determined to do his best to remove this cause of failure on the present occasion. He had by this time realised that if anything was to be done the preparations must be made on an Arctic rather than on an Alpine scale. Among other things, an entire ox had to be converted into pemmican—that is to say, cut up into pieces the size of wine corks, boiled down with butter and salt, and pressed into skin bags. The complete supply of provisions consisted of 100 lbs. of pemmican, 50 lbs. of butter, 100 lbs. of ship-biscuits, 15 lbs. of dried fish, 15 lbs. of dried mutton, 12 lbs. of gravy-soup, 2 tins of soupe Julienne, 6 tins of chocolate and milk, 2 lbs. of cocoa, 4 lbs. of sugar, 2 gallons of whiskey, 1 gallon of spirit for burning, 5 lbs. of tobacco, and 3 tins of meat-biscuits. The party which started from the farmhouse at Nupstaðr numbered ten, of whom four were to return when they reached the mountain, or rather rock, which Mr. Watts had in the previous year christened Mount Paul. They carried with them, besides their provisions, wraps, waterproofs, and instruments, a tent four feet high, and a large sleeping-bag for the accommodation of the six who were to go through. All these articles were carried on hand-sledges.

The account of the crossing is a somewhat monotonous narrative of a struggle across snow-fields in the teeth of villainous weather, which at one time kept the party stationary for two whole days together. Indeed, it was only the danger of starvation—for, in spite of their ample supplies, they had to reduce themselves to half rations—that drove them forward, until, after twelve days on the snow, they ultimately found themselves on the northern verge of the plateau. Then followed four days' weary march across a wilderness of black sand, ashes, and lava before the first farm-house was reached.

The total distance traversed in the sixteen days' march from Nupstaðr to Grimstaðr was, according to Mr. Watts, 243 miles, but we find it difficult to reconcile these figures with Mr. Watts's own map, by which a straight line from point to point would give about 110 miles. The distance across the snow by the route which Mr. Watts followed cannot be more than fifty or sixty miles—we should think the smaller figure was nearer the mark—and when we remember that it took twelve days to accomplish this distance, we begin to realise the kind of thing that a sledging expedition across the Vatna Jökull must be. It will be seen that, even after making due allowance for the long halts necessitated by bad weather, the rate of progress was not much more rapid than that of the recent sledging party over the frozen Arctic Sea. Some of Mr. Watts's estimates of height are a little puzzling. He speaks of a snowy ridge, which he has called "Vatna Jökull Housie," as being apparently the highest point in that part of the plateau, and estimates it at about 6,000 feet, and yet shortly afterwards we find him camping at a height of 6,150 feet. We can hardly suppose that he selected for his pass a point from which he looked down on the highest neighbouring peak.

The interest of Mr. Watts's journey culminates in his passage of the Vatna Jökull,

but in addition to this he has explored, in his last visit to Iceland, a good many other little-known parts of the island, presenting in this respect a marked contrast to Captain Burton, who adhered very closely to the beaten tracks. Among other things he retraced his steps across the deserts between Mývatn and the Vatna Jökull, and succeeded in reaching the volcanoes whence, apparently, proceeded the eruption which caused so much damage in Eastern Iceland a year or two ago. One of the craters was in a state of considerable activity at the time of our author's visit, and by emitting a sulphurous and suffocating stench, and vomiting forth "fatty loam," which fell in noisy showers over the surrounding desert, did its best to keep too curious explorers at a distance. Herðubreið, the great "Broad-shouldered" mountain, was passed and re-passed at no great distance in the course of the journey; but no attempt was made to scale its virgin heights. After making some stay and sundry expeditions in the north and north-east of the island, Mr. Watts returned by the Sprengisandur route to Reikiavik, and thence made an excursion to the interesting but rarely visited "solfataras" of Reikianess. We wonder whether in the "waterless strand" which has to be crossed between Reikiavik and Reikianess, and in which fresh water is an unobtainable luxury, he was regaled with coffee prepared with sea-water. It is a curious and not wholly palatable drink, requiring a good deal of brandy to help it down; but the laws of hospitality require the guest to drink it and be grateful.

Mr. Watts's second book of travel is a great improvement on his first. This is not merely because it chronicles a success instead of a comparative failure, but because the narrative itself is better and more carefully written. The author has looked up his Icelandic spelling, and has wisely omitted that *résumé* of Icelandic history and literature which made the appendix to his last book more curious than edifying. There is still a good deal of haziness in his manner of relating facts, which makes it difficult to realise what he has actually done and seen. For instance, it is only by piecing together two incidental allusions that we discover the year in which his journey took place, and the month in which he started for his great expedition. But on the whole it is, if not a particularly lively or graphic, at least a modest and straightforward narrative of some very considerable exploits.

C. P. ILBERT.

*Mythology among the Hebrews, and its Historical Development.* By Ignaz Goldziher, Ph.D., Member of the Hungarian Academy of Sciences. Translated from the German, with Additions by the Author, by Russell Martineau, M.A., of the British Museum. (London: Longmans, 1877.)  
(Second Notice.)

\* It will surprise no one familiar with the study of folk-lore to find among "the more prominent figures of Hebrew mythology" at

\* I take this opportunity of explaining that on page 198, col 2, I meant to say "the *Corpus of Semitic inscriptions*," not Phoenician.

least two personages of the historic period, David (cf. p. 256) and Jonah. Here it is not the names but the peculiarity of certain features in those who bear them which guides the interpreter. But probably many will be astonished to see a whole series of names of women interpreted as mythical expressions for the sun (which is masculine in Hebrew), e.g., Asherah, Dinah, Zilpah, Hagar. No doubt it would be more natural to explain them of the moon, but still it is not necessary. Dr. Goldziher may have had in his mind the dual nature of the primitive deities, and especially the Phoenician inscription which begins "To king Astoreth." Unfortunately, the preliminary etymologies are precarious. Upon Asherah, the author might have strengthened his case by mentioning the Assyrian *asar*, "place," but I doubt greatly whether the sense of "the marcher" will suit the analogous word *Assurit*, the well-known epithet of the Assyrian goddess Istar. As for Hagar, she is manifestly eponymous of the Hagrim: cf. Put=flight, an Egyptian name for the Arabs, which is misquoted from Dr. C. Ebers in another place by the author. The last name in the chapter is Kerûbhîm (Cherubim), which is here explained as = "coverers," a native mythic expression for the clouds of the dark sky which the nomadic Hebrew worshipped. This is a specimen of Dr. Goldziher's subservience to his theory. For the Kerûbhîm seem obviously to be the clouds (whether the light clouds of dawn and sunset, or the dark clouds of storm) on which the sky-god or sun-god seems to issue from or to return to his palace. The name itself is of Mesopotamian origin, and connected (1) with the Assyrian *kirubu*, the steer-god, whose winged colossal form guarded the Assyrian palaces; and probably (2)—as I have suggested elsewhere—with *kurubu*, the "circling" bird, or vulture (see *Encyc. Britann.*, art. "Cherubim"). But I must now pass on to another section of the work—the historical. I have already pointed out why the author's hypotheses in chap. v. fail of carrying entire conviction—viz., that to most of them points of contact are wanting with some closely allied mythology. Regarded as speculations they are ingenious enough, but how easy it often is to point out counterpossibilities! For instance, Abram, according to our author, is the dark sky. Why not the light sky, taking Isaac as a dim reflexion of Abram? Or why are they not both the sun, only in different phases? Jacob, again, is the night. But one of his features points rather to a solar myth—the grievous mourning at his death (Gen. l. 11). Joseph is the rain-cloud. Yet Gen. xxxvii, 32–34, points rather to the Adonis myth (cf. Bion, Idyl. i., 79, "*Ἄσωνις ἐν εἴματι πορφύρεοισιν*"). The Agada, too (which the author elsewhere patronises), identifies Joseph with Osiris (the dead sun-god). And yet, though Dr. Goldziher has ridden his hobby too hard, he has certainly accomplished a part of his task. The historical theory of the early Hebrew names in the book of Genesis has from him received its death-blow; and even the ethnographical theory, so ably maintained by Ewald and others, must henceforth be confined within narrower limits.

In chapter vii., the question, "How is it that a solar hero like Cain, who is credited (like other solar heroes) with the invention of the arts of civilisation, is at the same time represented as impious and a murderer?" allures the author to a survey of the period when the nomadic Hebrews worshipped the dark sky. His theory is plausible, but the arguments here presented are mostly very deficient in cogency. The "pillar of cloud" admits of a twofold interpretation. The name Ananiah is late and almost unique. (Bezaleel would have been better.) The much-debated passage, Amos v., 25, 26, interpreted in the light of Assyrian, merely asserts the worship of Saturn. The Assyrian divine name Anu is not connected with Hebrew 'ānān, "cloud," but comes from the Accadian *anna*, "heaven." Even granting the author's theory, one fails to see why the Hebrew tribes should have been greater purists in religion than the Hyksos and the Bedawi Arabs. The important observation on Isa. lxiii., 16 (in which he anticipates the present writer)—viz., that it contains an allusion to a belief in the divine or semi-divine character of the patriarchs, a belief which (I may add) survived as late as the Talmudic period—ought, I think, to have found an earlier place. Another remark on the same page will have to be modified, since the greatest of the mythic titles, Abram, does occur both in Assyrian and in Hebrew as a man's proper name. It would seem that divine titles or epithets might be so used, but not divine proper names; for another instance of this, found both in Assyrian and in Hebrew, I may refer to Abimelech (cf. p. 254). The relation of the Hebrew tribes to the nations of Canaan forms the subject of the next chapter. That in religion as well as in civilisation they borrowed much from the earlier lords of the soil is patent, as I have tried to show elsewhere; consistently with the primitive materialistic views of religion, they could not well have done otherwise. To this dependent attitude of the Hebrews, Dr. Goldziher, not without reason, ascribes the fragmentary character of their mythology. The solar myths and myths of civilisation which they succeeded in forming were but few; the most complete of them (though not, I think, by any means really complete) is that of Samson, who only differs from his mythic congener, Herakles, in being mulleted of his admission into the society of the gods and demigods. Their latent originality was expended on the transformation of their myths (whether native or borrowed) in the interests of a growing sentiment of nationalism—a sentiment to which, in the next chapter, the author ascribes the development of Israelitish monotheism. It must be frankly stated that this portion of the work, though brilliantly written, is sadly deficient in scientific completeness. To take the author on the lowest ground, slips like those on page 256 suggest that, however learned in Arabic, he is still a *dilettante* in Hebrew literature, which is confirmed by the very dubious translations from the Hebrew with which the volume abounds. But to a writer of the high pretensions of Dr. Goldziher we are entitled to apply a higher standard. Such a novel

theory as this, that the Israelites first borrowed the divine appellation Elohim from the Canaanites, and then, desiring a more distinctively Israelitish name of God, created the word Yahveh, required to be justified by a critical examination of the sources. For the first part of it no evidence is offered whatever; for the second, the decisive argument in the writer's mind seems to be the supposed congruity of the title, "He who makes to be," to the agricultural stage of Israelitish progress. Now Clericus's explanation of Yahveh is certainly plausible, but not more so than the Herodotean of Θεός, "because they had disposed and arranged all things in such beautiful order" (Herod. ii., 52), and many another popular etymology. The author dismisses with too much contempt the Arabian origin ascribed to the name by Dr. Tiele of Leyden. That eminent historian has at least produced some textual evidence, and his theory, slightly transformed, is still perhaps the most acceptable on this doubtful question. As for the supposed occurrence of Yahveh in Assyrian (p. 290), the author will be relieved to find that he has misread Dr. Schrader, who only quotes it in the name of a king of Hamath. The Assyrians, indeed, knew the divine title "Causer of Being," but naturally used a verb of their own; cf. *Nabu-usabsi*. I much regret the tone of pretentious dogmatism which, prevalent as it is throughout the book, is particularly displeasing in the two concluding chapters. It is one thing to propound hypotheses for the consideration of scholars; another, to fling them broadcast on the world without any critical justification. Not that Dr. Goldziher's hypotheses are new. On the very first news of Mr. George Smith's discoveries, it was suggested in various quarters that Genesis was a "plagiarism" from Babylonia, and the unfortunate title of his work (simple and modest scholar as he was) did not a little to confirm the notion. For notion it is, and must remain, until confirmed by scientific (*wissenschaftlich*) arguments. Far be it from me to say that Dr. Goldziher has asserted the whole of Genesis, or even of the Yahvistic portions, to be based on Babylonian stories. The narratives to which he chiefly refers as either written under a Babylonian impulse or modelled on Babylonian originals are those of the Creation, the Tower of Babel, and (especially) the Deluge. But he takes no notice of the difficulties which beset his view, first and foremost of which is this: that the Yahvistic record, which contains the most striking of the Babylonian affinities, is alluded to by prophetic writers as early as the eighth century. This is not the place to enquire into the solution of this difficulty. The Babylonian texts have not yet been adequately examined, and, though enough has been discovered to stimulate conjecture, it is too early to aspire to close the controversy; most of all, too early to address the general public upon it. Nor is the question of Iranian influences in a much more advanced condition, as is shown by Dr. Kohut's unfortunate paper in the current number of the *Morgenländische Zeitschrift*. We do not really know what the religion of the Iranians was at the time when the Jews may have come into contact

with them; the very existence of dualism among them at this period is disputed. Such crude assertions as those of the author on page 327 are beneath criticism. On the whole, the addition of these brilliant but faulty chapters is much to be regretted. It would have been much wiser in the author to have made the first part of his work more complete and scientific. If, for instance, he had simply studied some Introduction to the Old Testament, it would not be in the power of a hostile critic to upset his entire theory about Isaac by a simple reference to Genesis xvii., 17, "And Abraham laughed."

It is a strange mixture of "various and conflicting qualities," this work of which I have just finished the examination. No praise can be too high for some of the flashes of insight, for some of the applications of a truly scientific method, which it contains; no blame too strong for some of the violations of criticism, and distortions of fact, which counterbalance these advantages. There is one more serious defect, which is the more surprising in an author of the Israelitish race—a loose and arbitrary treatment of the Hebrew text. Here are some of the passages maltreated:—1 Sam. xvi., 12 (p. 109), Isa. xliv., 10 (p. 160), Jer. xxviii., 18 (p. 314), Mal. iv., 5 (p. 272), Gen. xi., 27 (p. 132), Hab. iii., 11 (p. 186—the author forgets that the second line is a relative clause), Am. iv., 13 and Ps. xviii., 11 (p. 116). I cannot help adding a strong expression of disapproval of the profuseness of the quotations from Arabic poets. The author may be sure that he is too well known already to need such an advertisement of his learning. His mythological illustrations, however, are generally well-chosen, especially those from the more primitive races. He will pardon me if I conclude with a few suggestions or corrections. Page 28, add a reference to *Zoological Mythology* (i., 5) for the description of the sun (or rather sky?) as a cow. Page 93, *hēlēl*, in Isa. xiv., 12, is said to be the morning-star; on page 117, the sun. Yet *hēlēl* corresponds to Istar, regarded as Venus, who is masculine in Assyrian at sunrise, and then called *mustelil* = *hēlēl*. Page 98, Chysor is the true reading of Damascius, Chrysor of Philo; the myth seems to me due to Egyptian influence, like the Pataikoi. Page 102, compare my essay on the myth of Jonah in the *Theological Review* for April. Page 128, for "another version" read "the second version." Page 135, strike out reference to "Nipru," and add one to Bel-Merodach and his four divine dogs. Page 172, for Dāzi read Dūzi. Page 256, add reference to Barku, Assyrian lightning-god (Friedr. Delitzsch). Page 181, on Hamor, refer to Assyrian name of Damascus (*Imīriū*). Page 180, refer to Baal-tamar (Judg. xx., 33), and perhaps to the Philonian Tamyras. Page 184, the Jewish scholar Kohler ought to be mentioned as the author of the extremely plausible view that Levi = serpent. Page 209, it is quite possible that Edom = the Red, and is a solar epithet like Laban, "the White;" but the Assyrian seems to point rather to the meaning "blood-relation-ship" for Adam. Yet the solar origin of Adam might be confirmed by the New Zealand solar hero and first man, Maui.

Page 342, the sun, moon and planets (especially Jupiter), are called cat-stars in *W. A. I.*, iii., 57 (Oppert). To Steinthal's essays add a reference to the Babylonian parallel to the Prometheus-myth in Mr. G. Smith's *Chaldean Genesis*, and the Moses-myth of the Babylonian Sargina. Also, to M. Husson's acute paper on Samson, written without knowledge of Steinthal, in *Revue Archéologique*, 1869, p. 333, &c. The translation is as faithful as might be expected from the experience and learning of its author; it is only in the Introduction that I have noticed one or two points which might deserve revision. Special attention is claimed for the translation on the ground of some additions made by the author. I could wish that, instead of making additions, the author had abridged and corrected his work. He had the material for a brilliant and truly scientific dissertation, but had not the self-control to resist the temptation of book-making. His readers must therefore supply the criticism which the author was unable or unwilling to give.

T. K. CHEYNE.

*Memorials of the Family of Scott of Scot's Hall.* By Jas. Renat Scott, F.S.A. (London, 1876.)

THOUGH Scot's Hall no longer exists, and crops now grow where three successive houses once stood, the family papers have fortunately been preserved, and have supplied one of the representatives of the family with materials for a history of the Scotts from the time of their ancestors, the Baliols, to the present day. Though no member of the family has belonged to the titled nobility, there is a long list of names of men who have served their king and country both with sword and gown. In the fourteenth and fifteenth centuries there were three Sir William Scotts. The first, the grandnephew of John Baliol, King of Scotland, was Chief Justice and Knight Marshal in the reign of Edward III. The second was Sword-bearer to Henry V., and the third was High Sheriff of Kent and Warden of the Cinque Ports. He it was who, in 1491, built the second Scot's Hall, which stood for nearly 150 years. An engraving, taken from an old drawing, represents this house as an irregular structure, with an embattled parapet, square-headed windows and spiral chimneys. The date of the drawing is not given, but if it is contemporary with the house it can only represent quite its last days. This house is said to have been honoured by a visit from a Princess Cecilia in 1523. Mr. Scott suggests that this royal personage was either "the aged, unmarried daughter of Edward IV., or a daughter of Charles V. of Spain. Most probably the latter." Instead of most probable, this is impossible, for Charles V. was not married till 1526, nor born till 1500, nor had he any child named Cecilia. The former alternative is equally impossible, for the Princess Cecilia—who, by the way, was not unmarried, but the wife of Lord Welles—was dead in 1509.

There was, however, another lady Cecilia of royal birth who passed through Kent on a visit to Queen Elizabeth in 1565, and may have stayed at Scot's Hall during her jour-

ney. She was the daughter of the King of Sweden, and wife of the Marquis of Baden. It is likely that the tradition in question may really refer to her.

The family reached its highest prosperity during the life of Sir Thomas Scott, who commanded the Kentish forces at the time of the Spanish Armada, and would have been raised to the peerage but for Elizabeth's jealousy of his influence in the county. There is a capital portrait of him in a suit of elaborately-engraved armour; and another, by Zuccherino, of his son John, in a dark dress, with a ruff. Both have the high forehead and straight nose which are characteristic of many of the portraits. Sir John, who settled down as Knight of the Shire in the reign of James I., served in his youth under Lord Willoughby in Flanders, and was perhaps present at the famous fight of "the fifteenth day of July," among

"The fifteen hundred fighting men,  
Alas! there were no more,  
Who fought with fourteen thousand then,  
Upon the bloody shore."

though his name does not occur in the ballad, which is devoted to the praises of the commander and Captains Turner and Norris. During the succeeding centuries, the family tree displays the names of several officers of the army and navy, and of an ambassador to Turkey, biographical sketches being given of each individual.

Several members of the family are buried in the little church of Brabourne, which is celebrated as possessing the only specimen of twelfth-century glass in England. This occurs in a semi-Norman window on the north side of the chancel. On the other side of the chancel is the heart-shrine, which forms the centre of the reredos of a small altar, built probably about the beginning of the fourteenth century. This was once supposed to contain the heart of the wife of Richard, King of the Romans, but the workmanship is considerably later than the date of her death. Mr. Scott suggests that it was the resting-place of the heart of John Baliol, the founder of Baliol College, which his widow, Devorgilla, carried during her life in a casket of silver and ivory. The heart was certainly buried with her at Sweetheart Abbey, the inscription on her tomb ending with the words—

"Quam tegit ipse lapis, cor pariterque viri."

Mr. Scott supposes that the heart may have been removed when the abbey was sacked some few years after its foundation, but there is no direct evidence of this; nor is there any inscription or heraldry on the shrine itself. The idea is, however, ingenious, and is supported by a certain amount of presumptive evidence.

There are several good engravings of the shrine and other monuments in the church, as well as a number of family portraits from the sixteenth century downwards. In fact, no expense or labour has been spared in rendering the book as attractive as it is complete as a family history. On this account it is the more to be regretted that greater care was not taken in printing the extracts from deeds and records, especially those in Latin.

C. T. MARTIN.

## CURRENT LITERATURE.

*The Great Dionysiac Myth.* By Robert Brown, Jun., F.S.A. Vol. I. (Longmans.) This book is characterised by unsparing labour and research, the results of which are stated very clearly, and with the sensibleness that comes of taking a broad view of things. For students of mythology, however, a considerable part of this labour might have been spared, since they are already familiar enough with the facts, while even the main argument that Dionysos was not a deity of Hellenic or Aryan, but of Semitic, origin is not new, though, no doubt, the quantity of material brought together to prove it is unparalleled; and a second volume is to follow. What Homer, Hesiod, Herodotus, Euripides, wrote of Dionysos may be taken as stereotyped by this time, and does not call for this elaborate analysis, while, on the other hand, there are here and there in ancient writers statements lying out of the beaten track which might be made to yield new light, but Mr. Brown's book does not strike us as having much to do with them. For instance, we do not see that he deals with a tolerably strong point in the worship of Dionysos gained from the fact that at Naxos the marriage of Dionysos and Ariadne was celebrated by an annual festival, from which the natural inference is that the marriage itself was supposed to be renewed annually; and in this case a confirmation would be obtained of the character of Dionysos as the representative of the coming and going of seasons, which from other sources he appears to be. In the chapter devoted to "Dionysos in Art," Mr. Brown's authorities are not of the most recent date. We are reluctant to deprive him of the only instance he produces of a representation of the birth of Dionysos from the thigh of Zeus (p. 330), on a painted vase. This, which was always felt to be a strained explanation of the vase, was several years ago finally disposed of by the discovery that the subject represented was Telephos, who having been wounded in the thigh by the spear of Achilles, and being told that only some rust from that spear would heal the wound, seized the infant Orestes, and refused to give him back to Agamemnon until he should intercede with Achilles to cure him. There are three illustrations to the volume, of the most miserable description.

MR. TREVELYAN accompanies the second edition of his *Life of Lord Macaulay* (Longmans) with a preface, in which he announces that he has been able to draw upon "a certain quantity of supplementary matter" which has been furnished to him since the appearance of the first edition. The letters which he has received, he tells us, bear witness to the wide interest with which Lord Macaulay inspired his readers. "It is not too much to say," he says, "that, in several instances, a misprint, or a verbal error, has been brought to my notice by at least five-and-twenty different persons." To another class of criticism he has been unable to defer.

"I have frequently been told by reviewers that I should 'have better consulted Macaulay's reputation,' or 'done more honour to Macaulay's memory,' if I had omitted passages in the letters or diaries which may be said to bear the trace of intellectual narrowness, or political and religious intolerance. I cannot but think that strictures of this nature imply a serious misconception of the biographer's duty. It was my business to show my uncle as he was, and not as I or anyone else would have had him."

There can be no doubt that the reproof is just. Mr. Trevelyan has done more for his uncle's fame by revealing the blemishes in his character, than if he had attempted to conceal them.

THE members of the Bridgnorth Institute are to be congratulated on having been the means of calling forth an address from Lord Acton on *The History of Freedom in Antiquity* (Bridgnorth: Edkins, printer). Liberty he defines as "the assurance that every man shall be protected in doing what he believes his duty, against the influence

of authority and majorities, custom and opinion." The Hebrew prophets were the first conspicuous champions of liberty. They "laid down the parallel lines on which all freedom has been won—the doctrine of national tradition, and the doctrine of the higher law: the principle that a constitution grows from a root by process of development, and not of essential change; and the principle that all political authorities must be tested and reformed according to a code which was not made by man." The Greeks, and more especially the Athenians, brought power under the control of moral influence, and if they failed to establish liberty on a permanent basis, it was because, "while the ancient authorities were decaying, there was no accepted standard of moral and political right to make the framework of society fast in the midst of change." The rule of will took the place of law, and without law there can be no liberty, because the arbitrary ruler or the arbitrary majority is always tempted to encroach on the sphere of personal duty. Rome under the empire provided this law, which was wanting in Athens. But its laws left as little room for freedom as had been left by the shifting decisions of the Athenian democracy. The ancients "concentrated so many prerogatives on the State as to leave no footing from which a man could deny its jurisdiction or assign bounds to its activity. . . . Morality was undistinguished from religion, and politics from morals; and in religion, morality, and politics, there was only one legislator and one authority." It was the Stoics who "led the way to freedom." They saw "how little security there is that the laws of any land shall be wise or just, and that the unanimous will of a people and the assent of nations are liable to err; the Stoics looked beyond those narrow barriers, and above those inferior sanctions, for the principles that ought to regulate the lives of men and the existence of society." Yet even the Stoics "could only advise the wise man to hold aloof from politics, keeping the unwritten law in his heart. But when Christ said, 'Render unto Caesar the things that are Caesar's, and to God the things that are God's,' those words, spoken on His last visit to the Temple, three days before His death, gave to the civil power, under the protection of conscience, a sacredness it had never enjoyed, and bounds it had never acknowledged; and they were the repudiation of absolutism, and the inauguration of freedom." Here Lord Acton leaves us. May we hope that at some future day he may tell us how this principle has been accepted or perverted in modern times?

IT is easy to understand how Mr. Knatchbull-Hugessen was induced to deliver a lecture on the *Life, Times, and Character of Oliver Cromwell* (Longmans); but it is not so easy to see what has induced him to print it. He seems to be under an impression, which is scarcely justified by the tone of the school-books sent to us for review, that the authority of Hume and Clarendon still requires to be shaken with the present generation. At all events, if this be so, the task had better be left to those who have read Ranke and Masson as well as Godwin and Carlyle, and who have also read the Petition of Right, which Mr. Knatchbull-Hugessen, by his astonishing statement that it "proposed to extinguish" monopolies, does not appear to have done. As to larger matters the view taken of Cromwell is far too much confined to his relations with Parliaments to be satisfactory as a whole, his connexion with the toleration question in 1644, for instance, being passed over. The best part of the lecture is, perhaps, the answer by anticipation to what Mr. Matthew Arnold says in his article on Falkland against Cromwell's foreign policy.

A THIRD edition of Mr. Lecky's *History of European Morals* (Longmans) has just been issued. In the Advertisement prefixed to it Mr. Lecky says: "In the controversial part of the first chapter, which has given rise to a good deal of angry discussion, four or five lines which stood in

the former editions have been omitted, and three or four short passages have been inserted, elucidating or supporting positions which had been misunderstood or contested." The whole book has, besides, been subjected to a careful revision.

## NOTES AND NEWS.

The forthcoming number of the *New Quarterly* will contain an article by Mr. John Latouche, author of *Travels in Portugal*, dealing chiefly with the land-tenure and agriculture of Portugal.

A SECOND and thoroughly revised edition of Mr. W. H. Pater's valuable *Studies in the History of the Renaissance* is in the press, and will shortly be published by Messrs. Macmillan and Co. It will contain a vignette, engraved by Jeens, from a favourite drawing of Leonardo da Vinci in the Louvre.

ON the 10th inst. Prof. Dowden delivered in Trinity College, Dublin, the first of a series of lectures entitled "An Introduction to Nineteenth-Century Literature." The lecture dealt with the Revolutionary Movement. Subsequent lectures will treat of the Transcendental Movement and the Scientific Movement. These lectures will be published in the autumn, together with a selection from articles, dealing with nineteenth-century writers, which have appeared in reviews.

AT the Iowa College in the United States, the Early English Text Society's Prize for 1876, given for the best examination in English before Chaucer, and open to both sexes, was won by Miss Susan J. Whitcomb, jun., for the best examination in Caedmon. The College Report says:—

"Up to this time those who have wished to engage in manual labour during their leisure hours have found remunerative employment, and there is no reason for anticipating any change in this respect for the future. Many of the students pay a large proportion of their expenses by their own earnings, while some are paying the whole."

The whole expenses of the students are very small, ranging from 180 dollars to 270 dollars a year. The young ladies take a fair share of the prizes and honours given by the College.

D. FRANC. GARCIA AXUSO, the indefatigable pioneer of Oriental and linguistic studies in Spain, who has been the first to introduce the study of Sanskrit into his country, has published a new bulky work, *Irán, ó del Indo al Tigris* (Madrid), treating of the geography of that country, ancient and modern. The introductory part contains a short sketch of the most important discoveries of recent travellers and geographers in general. A still more comprehensive work by the same learned author, *Ensayo Crítico de Gramática Comparada*, being a comparative grammar of the Indo-European languages, is in the press.

MESSRS. MACMILLAN AND CO. will shortly publish, under the title *Garden Receipts*, a practical manual, edited by Mr. C. W. Quin, on the method of dealing with the gardener's various foes. It is probable that this volume, which has passed through the pages of *The Garden*, under the able supervision of Mr. W. Robinson, will be followed by others of a similar nature.

THE editor of *Temple Bar* has purchased the English right of Daudet's *Fromont jeune et Risler ainé*, and is about to have it translated for that magazine.

WE understand that Mr. Christopher Walton, late of Ludgate Hill, author of *Notes and Materials for an Adequate Biography of William Law*, has presented his unique collection of books on Theosophy and Mystical Divinity, comprising various editions of the works of Jacob Behmen, and MSS. of Freher, Gichtel, Law, and others, to Dr. Williams's Library, for consultation by students in all future time, and that a catalogue is being prepared, to be printed probably by the trustees, which may be procurable by the public.

THE Rev. D. Silvan Evans, Professor of Welsh at University College, Aberystwyth, and Rector of Llanwrin, Montgomeryshire, has been re-elected Welsh Examiner at St. David's College, Lampeter.

MESSRS. MACMILLAN AND CO. will publish on May 1 the first part of a re-issue of Guillemin's *Forces of Nature*, edited by Mr. J. Norman Lockyer, F.R.S., to be completed in eighteen monthly parts, at one shilling each. As the book is one which appeals to a very wide public, being a careful account of natural phenomena by one of the most successful among popular expositors of science, it is likely that in this new form it will be welcomed by many who had no opportunity of seeing it in the more elaborate form in which it originally appeared. The work contains about 450 illustrations.

PROF. J. P. MAHAFFY has been presented by the King of the Greeks with the gold cross of the Order of the Saviour, "in recognition of his services to the cause of Greek history and literature."

WE understand that a forthcoming work by Mr. R. W. Macan, alluded to in our Oxford Letter last week, is not an essay in Biblical Criticism, but an attempt to elucidate the relations of history and theological doctrine, with special reference to the Resurrection.

PROF. LOEWY has just completed a comprehensive treatise on Heat, based on the work of Lardner. The volume embodies the latest results of modern research, and will be profusely illustrated. The publishers are Messrs. Crosby Lockwood and Co.

*Temple Bar* for April will contain a hitherto unpublished essay, by Leigh Hunt, entitled "Men are but Children of a Larger Growth," and a curious literary parallel, by Mr. S. R. Townshend Mayer, entitled "Deronda's Mother."

At New York on March 8 and 9 was sold by auction the library of the late Mr. G. A. Avery, "containing" (as the catalogue expresses it) "an extraordinary collection of Shelleyana, and an unusual collection of the works of William Godwin and Mary Wollstonecraft." We have looked through the catalogue, and find the Shelley items certainly numerous, but in other respects seldom very remarkable. There is a New York edition of Shelley's poems, 1852, "with biography, &c., by G. G. Foster," of which little or nothing, we fancy, is known in this country; and much the same might be said of the "Memoir by J. R. Lowell," included in a New York reproduction, 1871, of one of Mrs. Shelley's editions of the poet; of the *Anecdote Biography of Shelley*, edited by R. H. Stoddard (New York, 1877); and of Mr. C. Sotheran's brochure, *Shelley as a Philosopher and Reformer* (New York, 1876). This last at any rate has, however, reached some Shelley students in England, without greatly enlightening them; it contains an extract from a letter, previously unpublished, from Shelley to Godwin. The catalogue includes also Mr. Forman's edition, "one of twenty-five copies printed on Whatman's drawing-paper;" the spurious Shelley letters (not defined in the catalogue as spurious) published in 1852 with Mr. Browning's introductory essay; an American reprint (Boston) of Trelawny's *Recollections of Shelley and Byron*; and the very rare *Defence of Vegetable Diet* by Shelley, bound in with a book by Dr. Turnbull. Perhaps the most desirable item of all may be "A Collection of Articles on the Poet culled from English and American Periodicals, three portraits inserted, 15 vols. octavo and royal octavo." The periodicals here extracted from are the *Quarterly*, *Edinburgh*, *Blackwood*, *Theological*, *Gentleman's*, *Democratic*, *Cornhill*, *New Era*, *North British*, *Westminster*, *Harper's*, *Fortnightly*, *Atlantic Monthly*, and *Macmillan's*; and the number of pages bound up is 730.

THE death of Admiral Swinburne, the father of the poet, is announced in last week's obituary.

*The Dawsons of Glenarā* is the title of a new novel, by a Scotch writer, which will shortly be published by Messrs. Sampson Low and Co.

On the 8th inst. the eminent Swedish physicist Prof. Sven Nilsson completed his ninetieth year. At his residence at Lund he received congratulations from the King, and from a large number of public bodies at home and abroad.

MR. C. H. DANIEL, Fellow of Worcester College, Oxford, an amateur printer, has set up and printed with his own hands, as well as edited, a very quaint satirical sermon of the earlier half of the seventeenth century, on the text "We are fools," from a manuscript in the library of his college. It is a sharp bit of polemics against the ignorant cobblers preachers of the writer's day. It mentions the Cheapside Cross, the scandal of Hatcham Barn, How, and Greene, and the Amsterdam school. The execution of the work does credit to Mr. Daniel's printing powers. He should surely be made a Press Delegate.

PRINCIPAL SHAIRP has in the press a volume on *Poetic Interpretations of Nature*.

THE death is announced of Mr. Alexander Mackenzie, for many years editor of the *Greenock Advertiser*, a journal of considerable age and some influence in the west of Scotland. The deceased gentleman began his career in Edinburgh, and, along with Mr. James Ballantyne, was the founder there of the Mechanics' Library. In Greenock he held many public offices, founded an art school, and for several terms was chairman of the local library committee. He was Justice of the Peace for Argyllshire. The *Greenock Advertiser* was established in 1802; the first number appeared on January 8 of that year, and all through the century the paper has chronicled the growth and history, has guided the politics, and helped to control the municipal management of Greenock. A volume of most interesting facts concerning the life and customs of the people in the earlier part of the century, and tracing the industrial advancement of the wealthy seaport, was recently compiled by the librarian of Greenock, who has also in his possession a curious journalistic relic, an original copy of the first number of the *Advertiser*. The paper, which has successively been a weekly, bi-weekly, and tri-weekly, is shortly to be published daily under the control of Mr. Charles Farquharson Findlay, who lately left London to enter on its management.

THE *Revue Historique* for March contains an interesting article by M. Rambaud on Michel Psellos, a Byzantine statesman and philosopher in the eleventh century. It is founded on the works of Psellos recently published by M. Sathas in the *Bibliotheca Graeca Medii Aevi*. Psellos began his political life in the reign of Zoe and her many husbands, and retired to a monastery after the fall of Romanus Diogenes. His writings are not only full of interesting details about the Byzantine Court and society, but also forcibly illustrate the peculiarities of the Byzantine mind. M. Rambaud's article will be of great value to those who wish to trace the type of character of the Slavonian Greek in the Middle Ages, which was as notable in its way as that of the Germanised Latin. The *Revue* also has an examination by Dr. Goll of the authenticity of the despatches of the Comte d'Estrades, a diplomatist under Louis XIV. These despatches were published at Amsterdam in 1718. Ranke had expressed his doubts of their authenticity, and Dr. Goll, by a critical examination of several passages, confirms Ranke's doubt. His paper has a special importance for Englishmen, as a good deal that has been said on the relations between Richelieu and the Scotch insurgents rests upon the authority of the book criticised. The editor publishes, with a guarantee of its genuineness, a paper of Napoleon I. in answer to M. Portalis, "Ministre des Cultes," who consulted him about making laws for the observance of

Sunday. Napoleon's opinion is strongly anti-Sabbatarian. Men, he says, have to eat every day, and, if they cannot earn enough in six days to last them for seven, there is no divine law to prevent them from working on the seventh day also. The observance of Sunday has bad effects on several trades: for his own part, he would wish to see all the shops open and the men at work on Sunday, except during the hours of divine service—"La société ne compose pas un ordre contemplatif."

IN our last number, the name of the compiler of the *Chaucer Rhyme-Index*, &c., should have been given as Mr. Henry Cromie.

THE ingenious writer of Mr. Carlyle's letter on Mr. Darwin may congratulate himself on having successfully mystified no less a critic than Mr. Ruskin, who does not seem to have noticed the semi-official denial of its authenticity which appeared in the papers at the time. In the new number of *Fors Clavigera* Mr. Ruskin prefaces it with the remark that "the following noble letter will not eventually be among the least important of the writings of my Master."

MR. RUSKIN is now publishing in shilling parts *St. Mark's Rest*: "the history of Venice written for the help of the few travellers who still care for her monuments."

THE veteran writer on the old French Arthur Romances, M. Paulin Paris, has lately sent forth the third and last part of his re-telling of the old legend of *Lancelot du Lac* in modern French. It forms the fifth volume of his series "Les Romans de la Table Ronde, mis en nouveau langage, et accompagnés de recherches sur l'origine et le caractère de ces grandes compositions." To the present volume M. Paris has added three valuable Appendices, accounts of the stories of the romances of (1) Agravain, the proud brother of Gawain; (2) the beautiful Quest of the Holy Graal—which, oddly enough, none of our Early English versifiers translated for us—and (3) the *Mort d'Artus*, of which we have the fine alliterative version in the Thornton MS. at Lincoln Cathedral, and the incomplete version in stanzas, edited by Mr. Furnivall, from a Harleian MS., besides Malory's well-known abstract.

THE second part of Prof. Paul Meyer's "Recueil d'Anciens Textes bas-latins, provençaux et français," contains his extracts from French poets of the earliest times down to Adam de la Halle. Four lines from the first and last poems will show the change that the language underwent:—

"(1)

"Buona pulcella fut Eulalia,  
Bel avret corps, bellezour anima.  
Voldrent la veintre, li Deo inimi,  
Voldrent la faire diavle servir."

"(57)

"Or me dites, douce bregiere,  
Vauries vous venir avoec moi  
Jeuer seur che bel palefroi,  
Selone che bosket, en che val?"

The part is edited with full collations of all the best MSS., and great care. The third part will contain extracts from the old French prose writers, with two Glossaries, (1) Provençal; (2) Old French.

THE Ballad Society's Report by Mr. Furnivall announces that, in order to get fresh members and more money to finish its work vigorously, the society has followed the Camden's example, and reduced the price of its nine back years' publications, 1868-1876, to half-price, four guineas and a half. The *Bagford Ballads* are to be finished this year, under the editorship of the Rev. J. W. Ebsworth; and then Mr. William Chappell will resume the *Roxburgh Ballads*—which he had to give up for a time to write his *History of Music*—and carry them on to the end. The society hopes now for fresh support. Its honorary secretary is Mr. W. Dalziel, 9 Milner Street, N.

THE Early English Text Society has this week issued the first book for its Original Series this year, Part IV. of Dr. Richard Morris's Parallel-Text edition of the Early English *Cursor Mundi* from its four earliest MSS., with an autotype of a page of the Cotton MS. of the poem, and another of Dan Michel's dated prose work, the *Ayenbite of Inwyt*, or Remorse of Conscience, 1340 A.D., in the Old Kentish Dialect, formerly edited by Dr. R. Morris. The Extra Series of the society is unluckily three months in arrear. Prof. Zupitza's last and concluding part of the second or fifteenth-century romance of *Guy of Warwick* has been issued; Mr. Skeat's completion of *The Bruce* and his re-edition of an alliterative *Alexander* he had to put off till this year; and Prof. J. E. B. Mayor's substitute for them, the English works of Bishop Fisher, is not quite ready: the text is all printed, but the temporary preface is not yet written. Of the first book in the Extra Series for 1877, Mr. Furnivall's edition of Lonelich's *History of the Holy Grail*, Part III., about a third is done; pressure of work on the printers has hitherto stopped the rest.

M. PAUL DE MUSSET has just published a very curious biography of his brother, Alfred de Musset, containing unpublished poems and prose fragments. This biography is issued simultaneously by Messrs. Charpentier and Messrs. Lemerre, who have both published a complete edition of De Musset's works.

M. DE GONCOURT, in emulation of the success attained by M. E. Zola with his *L'Assommoir*, is about to publish a novel entitled *La Fille Elisa*.

M. GUSTAVE FLAUBERT has in the press four new legends, &c., two of which are borrowed from antiquity, and two from modern life. They are said to be superior to all his later works.

We understand that Messrs. Sotheby and Co. will shortly sell by public auction such of the Fairfax MSS. and autographs as were retained by the late Mr. Richard Bentley. They are very curious and valuable, and it is hoped that they will realise an adequate sum, as Messrs. Bentley are selling them for the benefit of the family.

MRS. ADOLPHE SMITH, the grand-daughter of Douglas Jerrold, has a novel in the press, which will be issued by Messrs. Tinsley Brothers in the course of a few days.

#### OBITUARY.

M. JOSEPH AUTRAN died at Marseille on the 7th inst., aged 64 years. His reputation is due mainly to a volume of verse entitled *Les Poèmes de la Mer* (1859). He had grace and feeling for country and rustic life, as he showed in his poems called "La Vie rustique" and "Les Epîtres rustiques." Recently he made a not very successful attempt in humorous literature by the publication of *Les Sonnets capricieux*. A dramatic attempt, *La Fille d'Eschyle*, only gained a *succès d'estime*. Though he was a man of some talent, his reputation was certainly out of proportion to his deserts, and was due to his Legitimist and clerical opinions, which caused him to be cried up in certain drawing-rooms. To these drawing-rooms and these opinions he was indebted for his election to the French Academy in 1868. He died just as he had completed a satirical piece on Victor Hugo's *Légende des Siècles*.

#### NOTES OF TRAVEL.

WE understand that Captain F. Elton, Her Majesty's Consul at Mozambique, has sent home an interesting Report of a visit which he made at the close of last year to the northern portion of the Portuguese possessions on the East Coast of Africa. The Report in question is divided into four portions—viz. (1) the Makua country to Mwendazi; (2) Mwendazi and country north thereof to Ibo; (3) Biribesi; and (4) Querimba Islands to Cape Delgado, which is claimed by the

Portuguese as the northern limit of their possessions.

THE Government printing-office at Calcutta has just issued the *General Report of the Marine Survey of India*, from the commencement in 1874 to the end of the official year 1875-6, prepared by Commander A. Dundas Taylor, Superintendent of Marine Surveys. The volume contains several appendices which embrace much valuable matter, as well as an index map of India, showing the surveys completed by the Marine Survey Department.

The second number of the *Proceedings* of the Royal Geographical Society contains, in addition to the usual matter, two papers of some interest, the one by Dr. Litton Forbes on the "Navigator Islands," and the other by Mr. W. Noel Sainsbury on the "Two Providence Islands."

SEÑOR FRANCISCO DE P. MORENO, who is well known as a traveller in the Southern Pampas, and who is at present engaged in exploring the unknown regions of Patagonia on behalf of the Argentine Government, has sent a Preliminary Report of his proceedings, dated from the Rio Santa Cruz in December last, to the Minister of Foreign Affairs at Buenos Ayres, which is published in the *Nacional* of that city. After a voyage of eighteen days from the Rio de la Plata, he disembarked on November 18, at the mouth of the Chupat River, on the banks of which the colony of the same name is situated. The mouth of the Chupat was visited in 1833 by Lieutenant Wickham, of Fitzroy's Expedition, and its position was then determined to be  $43^{\circ} 20' S.$ ,  $65^{\circ} 1' W.$  Gr. The portion of the river which has yet been explored has a general direction from east to west, but at a distance of fifty to sixty miles from the sea, it turns to come from SSW., and points in the direction of the Rio Sengel, which rises in the Cordillera of the Andes of Patagonia. It has hitherto been supposed, and all maps indicate, that the Chupat rises in the Andes, and that the Sengel is probably one of its head streams; but from the information which he has gathered Sr. Moreno believes that it flows from the small lagoon of Colquape, and that it receives its regular supply of water, not from the Andes, but from a central Patagonian chain of hills which seems to extend from the Sierra de S. Antonio, which borders the Gulf of San Matias ( $42^{\circ} S.$ ), to near the sources of the Rio Chico in  $49^{\circ} S.$ , and which is snow-clad in winter. One of the proofs that the Chupat does not actually flow from the direction indicated in the maps is that the Indians coming from the west have to traverse a country which is destitute of water in order to reach the river near the settlement of Gaiman. Sr. Moreno's Report also contains interesting notes on the climate and vegetation, and on the fossiliferous deposits of the neighbourhood of the lower Chupat. Among the fossils that of the great *Ostrea patagonica* is the most frequent, and of this Sr. Moreno has collected specimens, some of which weigh half an arroba ( $12\frac{1}{2}$  lbs.).

THE Russische Revue for February contains two valuable reports, by Alex. Czekanovski, on the scientific results of his Lena-Olonek expedition (1873-75), to which we have previously referred, describing the journey on the Lower Tungaska, and the second visit to the mouth of the Olonek and the Lower Lena. A biographical sketch of this scientific traveller is added.

THE first *General Report on the Operations of the Marine Survey of India*, from the commencement in 1874 to the end of 1876, has newly been issued. After the abolition of the Indian navy, and the transfer to the Admiralty of all the materials for the construction of Indian coast-charts, in 1861, a period of more than ten years elapsed, during which little or nothing was done, and, owing to the great changes which had taken place in the configuration of the coasts and harbours during that time, the old charts had

become in many places extremely treacherous guides. The urgent necessity for immediate action was pointed out in a memoir by Mr. Clements Markham, with the result that two surveying vessels were fitted out and have been at work in re-surveying important points since 1874. New charts of the entrances to Rangoon, Calcutta, and several other harbours, have already been completed.

READERS of *Petermann's Mittheilungen* will be glad to have the "Inhaltsverzeichniss" for the years 1865-74—the index of ten yearly and five supplementary volumes—which has newly been issued.

#### REVIEWS AND MAGAZINES.

IN *Maga* the pleasant chronicler of "Devious Rambles with a Definite Object" gossips anent sea and land pebbles and crystals, and sounds the praises of the common flint and pudding-stone, when subjected to the manipulation of the lapidary. A "Wanderer" furnishes the editor with "Jottings," political, social, and peregrinary, from the Tyrol and Italy: and a companion article to one on George Sand does full justice to Balzac's genius and perfect polish, while it admits his tediousness in digressions, and the cold-blooded cynicism with which he is fond of investigating the human nature he depicts. A sketch of his life, drawn indirectly from his correspondence with his sister, Mdme. de Survile, gives an idea of the fecundity of a brain which lucubrated ninety-seven novels in all, and was generally driving more than one abreast; and the most characteristic of these, the *Chouans*, the *Histoire des Treize*, *César Birotteau*, *Père Goriot*, *Eugénie Grandet*, and the *Pearl de Chagrin*, are carefully sketched. Besides a political article, *Blackwood* has this month one of those hearty "In Memoriams" which one remembers from of old, as the remnants of the elder band of contributors to *Maga* drop off in fullness of years and honour. "Lord Neaves" was of the age of the century, and forty of his seventy-seven years had been more or less spent in enlivening the pages of the magazine with sparkling verse and sportive essay. His Songs and Verses, and his Greek Anthology, tell of him as he was to the very last, and he cherished to the end a remembrance of the brightest days of the Northern Capital.

IN *Macmillan* an appreciative article on Charles Kingsley notes the power he possessed, like that of Barham, of tossing any subject on which he was writing into sportive rhyme, and, by permission of Mrs. Kingsley, prints one or two specimens of this vein, as well as of his fugitive verses. Mr. Gifford Palgrave gives a graphic description of the crescent-like series of West Indian Islands, the lesser Antilles, affording glimpses of Martinique and the land of Napoleon's Josephine, Dominica, and Roseau; and recording, in more detail, a visit to the Grande Soufrière and Boiling Lake of Dominica. "The Black Country of Wolverhampton" (says the writer) "is a weird place, whether traversed by day or night; but it is 'mild-domestic' compared to Nature's own 'White Country,' the sulphur region of Dominica." M. H. de Lagarde gives a sketch of French bourgeois manners rather than morals in his article on French Morals and French Life, with some account of Alphonse Daudet's famous and realistic book *Fronton jeune et Risler ainé*. Perhaps, however, the most interesting paper in *Macmillan* is Mr. Freeman's rejoinder to Mr. Lowe on behalf of Owens College, Manchester, of the historical and philological teaching in which he speaks in highest terms, and of the work in which generally he says that it is truly a labour of love. He strives to point out to his antagonist that the Oxford of the twelfth and thirteenth centuries had more in common with the Manchester of to-day than the votaries of legend think for, and became a seat of learning because a chief and central town of the kingdom, and a

busy haunt of men; and that so Manchester is really qualifying for the rank and power of a university, while as yet working under the humbler name of a college. Mr. Freeman goes on to bring his experience as an examiner to bear upon the Oxford examinations of late years, and, we are glad to see, negatives a good many of Mr. Lowe's old-fashioned conclusions and experiences.

In the *Cornhill* a paper on the "Gossip of History" chats delightfully on the eccentricities and inconsistencies of Milton, Nelson, Pitt, the later Stuart sovereigns, William III., and others. The writer adopts the Herodotean formula, "May I not incur the anger of any god or hero!" and then plunges into the naughtiest of stories, and ascribes the worst of motives—e.g., Byron's campaign in Greece to a weariness of the Countess Guiccioli. A short Norwegian story, "Nils Jensen," is begun and ended in this number. The life of Mr. Blackmore's *Erema* quickens apace, and we have good hopes of this very original tale.

In *Temple Bar* the series of "Ministers and Maxims" illustrates *pro hac vice* Canning, and the watchword of "Men not Measures," while a memoir of Sir Christopher Wren brings us acquainted with some of his Roundhead friends as well as his blunt orthodox Church-dignitary relations. The writer has gleaned what he could from the *Parentalia*; but is he right in saying that the banqueting-room, which was built by Wren, and ceiled with Rubens' painting, was ever used as a military chapel? "A Handful of Miracles" is a gossip rather in Gil Blas' style, and therefore somewhat too broad. "Molière and his World" is ably sketched.

To *Belgravia*, also, Mr. R. A. Proctor contributes the attraction of his able and intelligible astronomical papers, notably so this month in his survey of "Suns in Flames," a catastrophe, we are assured, most unlikely to befall our sun for the next 2,000 years. Descending to terrene regions, we have in *Belgravia* two exceptionally good bits of biography—viz., "The Homes and Haunts of the Italian Poets," in which Mr. T. A. Trollope carries us through the youth, the brief political life, and the long wanderings of Dante, with lively sketches of the Florence, Milan, Ravenna, and Gubbio of other days; and a pleasant appreciative memoir of learned, practical, clever, and original Lucy Hutchinson, the pleasing Puritan wife of John Hutchinson (Governor for the Parliament of Nottingham Castle), and author, after his death, in 1664, of one of the most interesting of memoirs. Dr. Reade has the beginning of a story, where the scene is laid at Tenby; and Mr. Joseph Knight enlivens Lent with a peep at a Modern Greenroom.

In *Fraser's Magazine*, A. K. H. B. discourses upon the proper significance of the phrase "A Long Look-out" with all the quaint and versatile fancy of his earlier essays. "A long look-out" implies something that has no speedy or final end, as the world or the life present, or the prospects of a young life, or De Quincey's "happiness in season" in the November and December nights, whose reading-time spring could not yet-a-while curtail. The essayist works round his subject to the universal yearning in man, honest and in earnest, for a longer look-out, a life and reunion after death. The concluding anecdotes in this essay are not a little touching. Mr. Proctor again comes before us here to discriminate and refute by the help of science the grounds of the faith professed by the novel sect of "the Religion of the Great Pyramid"; and Professor Newman has a profound essay on "Etruscan Interpretation." A short but exceedingly interesting paper deals with the natural and general history of the "Norfolk Broads," connected with the navigable rivers of Bure, Ant, Waveney and Yare, and offering to strangers a capital home-county tour of some three weeks. A full account is given of its fish and fowl, and, besides an

account of the annual solemnity of swan-upping, there is a poetical recipe for swan-roasting, as in vogue at Norwich. The Broads are not without their attraction for the archaeologist, and it is well that of late the fens and they are drawing more eyes towards them.

The golden grain with which this month's *Argosy* is laden is not all "Gabriel's Appointment." Johnny Ludlow gives us a story called "Helen Whitney's Wedding," concluded in a single number, if, indeed, a wedding can be said to be concluded which is broken off on the morning of the event, on account of the scampishness of the bridegroom. Another simple and touching story called "True," is well worth reading, and we are as much in love with Mr. C. W. Wood's "Through Holland," which has now reached Amsterdam, as ever. The *Argonaut* has more of the history of King Harold's Church at Waltham Cross, by Mr. Winters, and some entertaining leaves from a tourist's note-book on the Mediterranean sea-coast. Mr. Wyke Bayliss, in his "Hobgoblins in Poetry and Art," points out a startling variation of Rare Ben Jonson's "I sent thee late a rosy wreath," by Byron in *Childe Harold*, "I send the lilies given to me, &c." In the *Ladies' Treasury* Mrs. Warren, the editor, has a tale with an object "The Way it is Done," continued in this number, which promises well. A practical paper in the same explains the Kindergarten system of education by gifts, occupations, and plays, as practised in America, and pronounces its results successful in good physical development, quickness of invention, mechanical skill, and general sharpness and handiness. The *Ladies' Treasury* is, indeed, something of everything, and generally satisfactory.

*Cassell's Family Magazine* furnishes more for the money, and as much variety, whether we consider "How to Listen to an Orchestra," or "A Night on a Morning Paper," or a family doctor's "Seasonable Advice for the Spring Months." This last is full of good common-sense, the doctor's best viaticum; and lays down wise cautions about wet feet, draughts, colds, clothing, and exercise. Mr. Arthur Arnald has a paper on Mackenzie Wallace's Russia, and Mr. R. A. Proctor explains "How great Storms arise." The poetry in *Cassell's*—e.g., "Faces in the Fire," by W. A. Gibbs—is also above par.

The *Covent Garden Magazine* has a well-directed article on "Workers at the Needle," leading up to the establishment of public work-rooms kept warm and light and clean, and superintended by responsible persons, as well as provided with tea and coffee. There are in it other practical papers—e.g., one on "Cattle Buildings"—and a good sprinkling of short stories. In the *London Magazine* the best papers we note are "Poets of the Working Classes," which gives a sketch of the life of John O'Neil, the laureate of Temperance, to whom Cruikshank acted artist, though he owed his living to shoemaking rather than poetry; and an intelligent criticism of *Richard III.*, and the current drama, by the Lounger.

#### THE PROPOSED DIEZ PRIZE-FUND.

In the supplement to the *Allgemeine Zeitung* for February 18 we have an eloquent article from the pen of Dr. Hugo Schuchardt, Professor of the Romance Languages in the Austrian University of Graz, and one of the leading men in the field of Romance philology, on the subject of the proposed *Diez-Stiftung*. This is intended both to commemorate the founder of Romance philology and to encourage the studies connected with it. The idea appears to have found its first expression in Rome in the *Rivista di Filologia Romana*: later it was taken up in Berlin, where a committee of twelve scholars, of whom eleven are Prussians, with nine of their number belonging to the Prussian capital itself, has issued an appeal to the public to come forward to assist in the creation of a Diez foundation; the administration of the funds which may be collected for that purpose is

to devolve eventually on the Berlin Academy. Prof. Schuchardt, with his cosmopolitan views and wide sympathies, does not approve of the narrow and one-sided form the proposal is likely to take if allowed to fall entirely into the hands of a small knot of men in Berlin, and so he has undertaken to protest against it.

He begins by vindicating the truly international character of science generally and of philology in particular; and, after alluding to the confusion occasioned by the great Franco-Prussian war, he notices with hearty approval the way French savants have managed to forget the disasters of their country, or at least to keep the spirit of bitterness out of their writings, while he has to regret that the conduct of some of his countrymen, who could better afford to be forgiving, is the reverse of it. The storm has spent itself on the waves, and has left behind it a very heavy ground-swell: this is even less painfully evident from what is said on the subject than what is left to be inferred by the reader. However, nothing daunted, he goes on arguing with great force against Berlin and in favour of Rome. The reasons he adduces for his choice of Rome are so easily guessed that it is needless to dwell on them at length: suffice it to mention that, besides the thousand attractions which Rome must always have for Romance scholars and those interested in the history of the West of Europe, it stands in a country which may be regarded as neutral ground between Germans and Frenchmen, and in which their travels agreeably converge. Prof. Schuchardt is strongly of opinion that it would be exceedingly unwise to proceed without inviting the hearty co-operation of the Romance nations themselves, for among other reasons he has the candour to admit that since 1870 at any rate the progress of Romance scholarship is due principally, not to Germans, but to Frenchmen and Italians: even Roumania and Portugal have contributed their quota; and Spain, which three centuries ago produced the *Diálogo de la lengua*, is alone in having nothing to show.

We heartily wish the English students of Romance philology were numerous enough to make their voice heard in support of Dr. Schuchardt's protest, but we fear that an appeal to them would only bring more than ever into relief the fact that we have not any, or hardly any: we speak of them in the glottological sense, not in the linguistic one, which would embrace a motley crowd ranging from the readers of Dumas to the traditional *Anglais pour rire*, who wears knickerbockers and enjoys the inestimable advantage of having had twenty lessons in French from a Spanish refugee. But if we have few Romance scholars *vom Fach*, we surely have among us many men who feel a deep interest in Romance philology. The study of the Romance language has this peculiarity—it is the most perfect and extensive training-field for philology generally. Here we have a profuse variety of related tongues, and also the mother-tongue from which they are all descended: the study of the relations which are here clearly to be traced step by step is an unrivalled preparation for that of analogous cases where one of the data is wanting—say of the Aryan family of languages, where the parent-speech is only a matter of inference. To the English scholars, then, whose experience on this point of scientific training coincides with our own, we would be understood to appeal, hoping, as we do, that they will not stand aloof in insular unconcern while the struggle to honour the name of Friedrich Diez, and to advance the studies inseparably associated with his name, is beginning to create excitement among Continental scholars.

#### SELECTED BOOKS.

##### General Literature.

- GREGORUTTI, C. *Le antiche lapidi di Aquileja*. Trieste : Dase. 24 M.  
MANNE, E. D. de, et C. MENETRIER. *Galerie historique des acteurs français, etc., qui se sont rendus célèbres dans les annales des scènes secondaires depuis 1760 jusqu'à nos jours*. Paris : Ollendorff. 80 fr.

- MUSSET, Paul de. Biographie de Alfred de Musset. Paris : Charpentier. 3 fr. 50 c.  
NISARD, D. Renaissance et Réforme. Paris : Calmann Lévy. 7 fr.  
PALMER, E. H. The Poetical Works of Behá ed din Zohair of Egypt, translated into English Verse. Cambridge : University Press. 10s. 6d.  
SCHULZER, V. Die Katakombe v. San Gennaro dei Poveri in Neapel. Jena : Costenoble. 4 M. 80 Pf.

*Theology.*

- NEUBAUER, Ad., and S. R. DRIVER. The Fifty-third Chapter of Isaiah according to the Jewish Interpreters. Parker. 36s.

*History.*

- BEZOLD, Th. v. König Sigmund u. die Reichskriege gegen die Husiten. 3. Abth. Die J. 1428-1431. München : Ackermann. 3 M.  
BOHMNER, J. F. Regesta Imperii. VIII. Die Regesten d. Kaiserreiche unter Karl IV. 1346-1378. Hrsg. v. A. Huber. 5. Lfg. Innsbruck : Wagner. 7 M. 50 Pf.  
BURNOUF, E. La ville et l'Acropole d'Athènes aux diverses époques. Paris : Maisonneuve.  
HISTORY OF NEPAL. Ed. D. Wright. Cambridge : University Press. 21s.  
ROSELLY DE LORGUES. Vie et voyages de Christophe Colomb, d'après des documents authentiques tirés d'Espagne et d'Italie. Paris : Laplace.

*Physical Science.*

- FEISTMANTHL, O. Palaeontologische Beiträge. I. u. II. Cassel : Fischer. 18 M.  
HAECHEL, E. Biologische Studien. 2. Hft. Studien zur Gastrae-Theorie. Jena : Duftt. 12 M.  
REZULTATE aus den meteorologischen Beobachtungen, ange stellt an 24 königl. sächs. Stationen in den J. 1872 u. 1873. Hrsg. v. C. Bruhns. 9. u. 10. Jahrg. Leipzig : Teubner. 10 M.  
SCHLUETER, C. Cephalopoden der oberen deutschen Kreide. 2. Thl. 4. Lfg. Cassel : Fischer. 9 M.

*Philology, &c.*

- DRAEGER, A. Historische Syntax der lateinischen Sprache. 4. Thl. Die Subordination. 1. Lfg. Leipzig : Teubner. 3 M. 60 Pf.  
INSCRIPTIONS antiques et du moyen-âge de Vienne, en Dauphiné. Par MM. Allmer et A. de Terrebasse. T. IV. Paris : Thorin. 15 fr.

**CORRESPONDENCE.**

## SHELLEY'S EARLIEST PUBLISHED VERSE.

London : March 10, 1877.

Pending the publication of my promised letter on the above subject, which anticipates anything of interest contained in the communication of Mr. H. Buxton Forman of this day, permit me to express my surprise at the manner in which that gentleman has alluded to *A Poetical Essay on the Existing State of Things*. One so tenacious of his privileges as a Shelleyan collector might, I think, have mentioned what is simply the fact, that but for the humble labour and unwearied research of the present writer neither Mr. Forman himself nor any of his numerous rivals would probably ever have known that such a poem had ever been written or published by Percy Bysshe Shelley. When I conclusively established that interesting fact, I made no secret of it; I did not confine it to a little *coterie* of admiring friends, or preserve it "as an item for a Shelley bibliography," as yet unpublished—I gave it to the world, and, in the hope of recovering a volume a single copy of which would probably now realise as much as the whole impression is said to have done in 1811, I circulated among the booksellers and librarians of the three kingdoms a printed notice, a copy of which I take the liberty of enclosing. When Mr. Forman's new edition of Shelley was announced, I thought it no trouble to call at his publishers, and to leave with them for Mr. Forman's use several copies of the same notice—a courtesy which Mr. Forman has not yet acknowledged, though on other literary matters I have had the pleasure of his correspondence. My enthusiasm on the matter was so great that I even ventured to request my illustrious friend the late George Ticknor, the historian of Spanish literature, with whom I had had a correspondence during many years, to have search made for it among the bookshops and libraries of New York and Boston. The last letter published in Mr. Ticknor's *Life* is one to the King of Saxony, dated "Boston, Sept. 29, 1870." Only four weeks earlier, in a letter of the greatest possible interest

to me, and the last I ever received from him, Mr. Ticknor writes:—

"Boston : Aug. 29, 1870.

"A copy of the little *Poetical Essay on the Existing State of Things* (London, 1811) cannot, I fear, be found in the U. States. Search has been made in vain for it in New York and Boston. . . .

"Yours very cordially,

"GEORGE TICKNOR."

It may seem strange that I should have thought it not improbable that a copy of this poem might be found in the United States. It occurred to me as a possibility that some Irish emigrant to America in or about the period when the *Poetical Essay* was published, liking Mr. Peter Finnerty much and hating Lord Castlereagh more, might have carried the tract with him, indifferent to the literary value or worthlessness of the production. Shakspere and Marlowe treasures turn up unexpectedly in remote and obscure towns of Germany, brought there probably by early travellers, who may have thought as little of the value of the books they left after them as the shadowy exile of Erin whom I had imagined may have done of the *Poetical Essay*.

D. F. MACCARTHY.

## SPELING RIFARM AND SIMPLIFIKAISHEN.

## III.

Third and Laast Leter, in *Glosik Speling*.

Kensington : Maarch 12, 1877.

Three unfamlyer kombinaishenz ov leterz aar euzd in Glosik ; DH faur dhi sound ov *th* in *the, this, that* (italiks signifei Nomik, aur Prezent Speling) ; ZH faur dhi sound ov *s* in *azure, s in pleasure, division, usual, usury*, beeing French *j*; and UO faur *ou* in *would, o* in *woman, and u* in *bull*. Dheez egzamplz wuod konsikwenti bi ritn "dhi" aur "duh, dhis, dhat, aizher, plezher, divizhen, euzheuel, euzheuri" aur "euzhuri," akaurding too dhi proanuniaishen priferd, "wuod, wuomen, buol," dhi lengkth ov dhi vowel and dhi poazishen ov stres having been perpusli left unmaarkt. Widh dheez eksephems, and wun udher eksplained az it areizez, dhi foloing werdz wil bi found too bee at wuns in Nomik and Glosik speling, and will serv as a kee too dhi hoal sistem :—

1) Week, 2) tail, 3) baa bazaar, 4) Saul Paul, 5) soap boat oak foal moan, 6) pool boom mood root, 7) sit, 8) set, 9) sat, 10) pot, 11) put (dhi gain), but, jut, smut, 12) puot (dhi verb), 13) neidher (aur "needher;" alternativ spelizing aar okaizheneli anekst too shoah dhi eelastisiti ov dhi sistem), 14) oil, 15) noun, 16) feud, 17) yet, 18) wet, 19) whet, 20) hot; 21) peep, 22) bait, 23) tub, 24) dub, 25) chump, 26) jump, 27) kail, 28) gain; 29) fee, 30) vent, 31) thin, 32) dhen, 33) see, 34) whiz, 35) sheet, 36) vizhen (*vision*); 37) reel, rail, roan, roop; 38) peer, 39) pair, 40) oar, 41) poor, 42) long, 43) mum, 44) nun, 45) song.

This givz dhi hoal alfabet, and, whatever alfabet bee silekted, dheez faurti-feiv kaisez of kombeind soundz must bee perfektli proaveid faur. When a kombinaishen iz broakn intoo too, a heisen aur an aksent maark must bee euzd, az in "bishop mis-hap, boholder pot-hous." Obzerv dhat dhai is noa *c* eksept in "ch," noa *g*, and noa *x*, dhi first beeing eksprest bei "k" aur "s," dhi sekend by "k," and dhi laast by "ks" or "gz." Aulsoa obzerv dhi dubl eus of "r," trild bifoar a vowel in "reel, rail, roan, roop;" voakel aifter a vowel in "peer, pair, oar, poor," whair it aulsoa chainjez dhi valeu ov dhi priseeding vowel, maiking foar neu difthongs, and whair its prezens indikaits dhat in adishen a sleit tril is admisibl dhoa not euzheuel. Dhi "voakel r" is never ritn whair this is not dhi kais; such a faurm az "laarf" faur "laaf" mai not bee euzd. In "peerring, pairing, poarring, poorer," dhi first "r" is voakel, dhi sekend trild. Too sai "peerring, pairing, poarring, poorer" widh dhi trild "r" oanli, iz not riceved Ingglisch eus. Aulsoa obzerv dhat "er"

iz euzd too represent dhi veri komen Ingglisch sound in *virtue, pert, hurt, serif surf, myrrh, murmur; error dollar miller elixir, ritn* "verteu, pert, hert, serif serif, mer, mermer, erer, doler, miler, ilikser." Kompair "too er, an erer, to oker, an okurens" (*to err, an error, to occur, an occurrence*) Aulsoa obzerv dhat "el, em, en," in week aur unaksented silablz represent dhi indistinkt sound veri vairriusli ritn in Nomik as *principal, idol, madam, wisdom, ocean, motion*, in Glosik "prinsipel, eidel, madem, wizdem, oashen, moashen," which hav not a distinkt "en, un, an, on, el, al, ol, ul, am, um, om" sound. Feineli az rigaardz eisoalaited (aur izoalaited) werdz, dhai aar all ritn az strong aur emfatik eksept dhi aartiklz "a, dhi," faur which "u, dhu" might have been euzd, but "a" indikaits an admisibl proanuniaishen between a and aa (ritn a' in ekstended Glosik), and dhi saim apleiz too udher eusez of week "a." Again, "dhi" iz dhi sound aulwaia euzd faur the befoar vowelz and admisibl at aul teimz.

Dhe eksplunaishenz abuv givn sufeis too shoah dhi prinsiplz ov dhis keind ov reiting. Dhi proanuniaishen heer euzd mai aur mai not bee aproovd ov; dhat iz nothing too dih perpus, bikauz eni udher riseevd proanuniaishen kuod hav been eekweli eezili ritn, az shoah bei dhi alternativ proanuniaishenz okaizheneli anekst. Dhi veri silekshen ov leterz mai bee disleikt; dhat iz aulson not too dih perpus, faur anudher silekshen meit bee maid. Dhi objekt ov dhis leter iz too illustrat "dhi prinsipl ov kombinaishenz" apleid too a seerriez ov leterz, silekted widh dhi veu ov emploioing aurdineri teipe oanli, ov beeing eezili lejibl too a nomik reeder, ov beeing eezili lernt by a glosik aur junurel Ingglisch foanetik reeder, and ov eezili leeding such a reeder too red nomik, and aulsoa ov admitting ov aul dhi neseseri eks-tenshenz. Widh dheez ekstenshenz, however, ei shal not trubl dhi reeder, az dhai wuod rikweir ditailed eksplanaishenz, but in veu ov dhem ei must rikwest dhoaz hoo wuod unwitingli spoil dheez adishenz bei prizeumd improavments in dhi "riseevd" paart ov mei sistem, not too euz dhi term Glosik in referens too dhaar oan rizults. It woz not konsiderd ov grait impoartens dhat dhi glosik kombinaishenz euzd shuod not okeupei moar spais dhan dhi oald, but in point ov fakt dhi number of leterz in eni sentens iz about dhi saim in eech kais; dhus dhi prezent sentens kontains 245 leterz in glosik, and wuod hav kontaind 258 leterz in nomik speling. In a hoal paj probabli dhi number ov glosik and nomik leterz wuod bee moar neerli dhi saim. Spais iz a veri smaul konsideraishen in komparisen widh dhi utherz.

To impoartent points hav not yet been noa-tist, -ak'sent and em-fusis. Dheez dif'er in 'dhi respekt'. Ak'sent (in Ing'glisch) aplei'z too 'wun' fikst sil'ubl in a werd of moar dhan wun sil'ubl, soa dhat whair-ever dhi werd ocker'z dhat sil'ubl haz graiter stres dhan eni ajais'nt sil'ubl. It iz reprisen'ted bei a ternd peerruid plait imree-dietli aa'fter a long vou'el aur unanaleizd difthong (aur dip'thong) such az ei, oi, ou, eu, eer, air, aar, aur, oar, oor; and aa'fter dhi kon'soanent aur kon'soanents fol'oing a shaurt vowel. Noa: glos'ik vou'el sim'bel reprisen'ts an intrinsikeli long aur shaurt vowel, and eech admits' ov beeing lengkthend aur shaurtnd bei dhis sim'pl kontrei'vens, which faur dhat perpus mai bee au'lsoa aplei'd too mon'oasil'ubl. Ei hav in dhis par'ugraaf maarkt dhi ak'sent in everi kais', inkloo'ding long vou'elz in mon'oasil'ubl. Dhi sek'enderi ak'sent nee'd not bee disting'gwish from dhi prei'muri, when rit'n, aur from ab'sens ov ak'sent when left un'ritn. It is kweit ob'visli nee'dles faur meer Eng'glisch ree'der, too maark dhi ak'sent in kom'en werd. Em-fusis dif'erz from ak'sent az aplei'ing too mon'oasil'ubl aur hoal' werdz, and aaz beeing veri vairriubl ('vai'riubl, which iz Skoch), soa dhat 'dhi saim' werd wil sum'teimz bee emfatik and sum'teimz week. It iz au'lsoa maarkt bei a ternd peerruid,

which, howe'er, iz 'nou plai'st be'foar' dhi ferst leter ov dhi hoa'l werd, az in "ei 'noa 'dhat, dhat 'dhat dhat man sez iz troo" (*I know that, that that that that man says is true*), and "Dik gaiv 'too pens too 'too men, and Tom gaiv hiz 'too, 'too, 'too, 'too" (*Dick gave two pence to two men, and Tom gave his two, too, to two, too*). Dhis is of'n a ver'i konveenient sein, serving dhi perpus of ital'iks, and disting'ishing homof'unus (not 'hoa'mofo'a'ns) werdz, az in the abu-egzaamplz. In dhi nekst par'agraaf ak'sent and em'fasis wil bi maarkt okai' zuneli oa'ni.

Dhi naiteur ov dhi Refaarmia'shen and sim'plika'shen ov our speling, which seemz too mee praktikubl iz shoan in dhis aartikl. Az a meer foanetikl in'strooment ei hav euzd Glos'ik ekstensivli and sukses'fuoli, but ei am euzing Glosik heer meerli az an il'ustrai'shen, not az a rek'umendai'shen. Dhi three grait prinsiplz which it is ment too il'ustrat (aur il'ustrat) aar:-1) invairriubility ov meening in kom'binai'shenz; 2) absens ov neu leterz; 3) eez faur reeding bei booth ('not 'bo'ad', which is Skoch) Nomik and Glosik reeders, and faur reiting bei Glosik reiterz, hoo wil see a meening in everi kombinaishen ov leterz (not in each sep'uret leter) which dhai euz, and hoo, it iz too bee hoapt, wil never be foarst too emploi' Nomik speling, aldhoo oy koars dhai wil bee at perfekt liberti too adopt it, if dhai thinkit it werth dhi laiber its akwizishen entailz.

Nomik speling az nou egzistin haz grait valeu and shuod not bee tamperd widh. It is veri dif'ikelt too akweir' faur dhi grater number ov reiterz, dhoan ('not 'tha, which is Skoch) udherz lern it wida' eez; but faur eni wun hoo is eust too it, it iz a meer aflik'shen too bee oableijd too mail chainjez widh his hand, aur too veu dhem widh hiz 'ei. Dhair iz noa reezn in dhi weldh whei hee shuod hav too doo soa, eksept in reeding dhi reitingz ov dhoaz hoo hav been spaird dhi stil grater aflik'shen ov having too lern Nomik speling at aul. Wheil wi seek too rileev' dhi reizing jen'urai'shen wee shuod not aflik' dhi elder, and dhi later in its tern shuod doo everi thing in its pouer too faur'werd dhi ed'euka'shen ov dhi faur'mer. Dhi wai in which dhai 'kan asis't iz sim'pli 'not too opoa'z. 'Aul dhat dhai hav too 'doo' iz, too rekogniez a neu foanetik aurtog'rufi too bee 'guod, when it indikait a 'riee'vd proanun'sia'shen, and when it fasilitaits dhi akwizishen ov pouer too reed widh 'dhat proanun'sia'shen such printed Ing'glish buoks az aulred'i egzist.

Dhi inven'shen ov a euniversel alfabet—dhat iz, dhi determinaishen ov dhi foanetik elements too bee reprisen'ted—and ov dhi best faurmz ov simbelz faur indikaiting dhair foanetik rila'shenship and moadz ov sin'thesis, aar kwes'chenz which ei shuod bee dhi laast too steif, kwes'chenz which hav okeupeid and kontineu too okeupeid a laarj shair ov mei teim and thaut, but dhai hav nuthing whotever too doo widh dhi Rifaurm and Simplifikaishen ov our Speling faur Edeukai'shenel perpusez. Wee aar a veri long wai indeed' from beeing aibl too solv dhi ferst ekstree'mli interesting problem satisfak'turily. Dhi later oferz nos mateer'riel dif'ikeltiz, and it haz bikum' our deuti too undertaik and kondukt it too a sukses'fuol isheu. Whedher a Roiel Komish'en, az sujest'd bei dhi Lunden Skool Board, wil sukseed in dooing soa iz a mater ov graiv dout, but, az ei bifoar sed, nuthing kan bee dun widhout guvernment sangkshen too euz dhi neu sistem in subsideizd skoolz, and in sivil servis egzam'ina'shenz. Bifoar, however, a guvernment inkweiri iz aurdere a guod kais must be maid out, and praktikl planz sat'sfeiring dhi kondishenz ditai'ld in mei ferst 'too leterz must hav been proapoazd, divel'upt, and tested. Az aulred'i menshend, ei am not proapo'zing Glosik faur adoshen. Glosik woz invented and divel'upt, and iz beeing nou euzd faur udher perpusez, which must bee subservd kweit indip'endentli ov its adoshen bei skoolboardz and guvernment. Az such, ei deprekait 'eni aultaisha'zenz in a sistem which has kauzd mee yeerz ov thaut and praktis too eelab-

urait, bei persnz hoo hav perhaps not spent soa meni 'ourz, serthenli not soa meni 'weeks, az ei hav spent 'yeerz upon' it, and hoo aar prob'ubli kweit ignurent ov its deliket deet'ailz. Bute ei doo not plais it in opoazishen too eni udher sistem, which mai bi found too aanser skoolboard aur filoasofikel perpusez beter. Let, however, dhoaz hoo maik propoazishen ov dhis saurt rimember dhat dhai aar atak'ing a veri dif'ikelt problem, which kanot bi solvd kuren'ti kal'umoa (Ing'glish proanumia'shen ov *currente calamō*), and rikweirz long praktikel akwaints with neumerus detailz, bifoar 'eni soaleushen at 'aul shuod bee braut bifoar dhi publik. Ei much feer dhat meni wuod-bi speling risaurnerz hav not ritn az much az dhis wun leter in dhair oan proapoazd aurtografi, and dhat, if dhai 'hay venteud on such a treiel, it wuod be found dhat dhair reiting woz fuol ov in'konsistensiz. At leest dhis is mei eks-peerriens ov aulmoast aul ('not 'aul) atemts dhat ei hav seen in manuskript aur in print, and ei hav seen a veri laraj number ov dhem. Ov koars such proapoazelz need not bee konsiderd. Wee shal doo noa guod bei an in'konsistensit, aur an un'sistematzik, aur an in'kompleet aurtog'rufi.

"[Let-s] raa'dher bair dhoaz [nom'ik] ilz wee 'hav,  
Dhan flei too udherz dhat wee 'noa not ov."

ALECSAA'NDER JON EL'IS.

#### APPOINTMENTS FOR NEXT WEEK.

- SATURDAY, March 17.—3 P.M. Royal Institution : "French Revolution and English Literature," by Prof. H. Morley.  
 3 P.M. Physical : "On some Points which have a Bearing on the Theory of the Photographic Image," by Capt. Abney ; "On the Modification of Mance's Method of measuring the Resistance of Batteries, &c.," by O. J. Lodge ; "Certain Experiments with a large Induction Coil," by W. Spottiswoode.  
 3 P.M. Saturday Popular Concert.  
 MONDAY, March 19.—3 P.M. Asiatic.  
 5 P.M. London Institution : "Waves and Tides," by A. Tylor.  
 8 P.M. British Architects.  
 8 P.M. Society of Arts : "The Chemistry of Gas Manufacture," III., by A. Vernon Harcourt.  
 8 P.M. Monday Popular Concert.  
 TUESDAY, March 20.—3 P.M. Royal Institution : "Human Form," by Prof. A. H. Garrod.  
 7.45 P.M. Statistical : "The Cost of English Local Government," by Capt. P. G. Craigie.  
 8 P.M. Civil Engineers : Discussion on "The Transmission of Motive Power to Distant Points;" "The River Thames," by J. B. Redman.  
 8.30 P.M. Zoological : "On the Mammals of Asia Minor," by C. G. Danford and E. R. Alston ; "On the Myriopoda obtained by the Rev. G. Brown in Duke of York Island," by A. G. Butler ; "Notes on the Anatomy of the Musk Deer," by Prof. A. H. Garrod ; "Remarks on the Affinity of *Mesites variegata*," by E. Bartlett.  
 WEDNESDAY, March 21.—7 P.M. Meteorological Observations at Patras, 1874-5, by the Rev. H. A. Boys ; "Contributions to the Meteorology of the Pacific—Fiji," by R. H. Scott ; "Local Diurnal Range," by S. H. Miller.  
 8 P.M. Geological.  
 8 P.M. Society of Arts : "Vital Air," by Dr. B. W. Richardson.  
 8 P.M. British Archaeological : "On Ancient Needles and Needlecases" by H. Syer Cuming ; "On a Crypt at Aldgate, recently demolished," by E. P. Loftus Brock.  
 THURSDAY, March 22.—3 P.M. Royal Institution : "Theory of Music," by Dr. W. Pole.  
 7 P.M. London Institution : "Spinoza," by Prof. Clifford.  
 8.30 P.M. Royal Antiquaries.  
 FRIDAY, March 23.—7.30 P.M. Sacred Harmonic Society, Exeter Hall (Haydn's Seasons).  
 8 P.M. Quekett.  
 9 P.M. Royal Institution : "Influence of Chemical Constitution upon Refraction of Light," by Prof. J. H. Gladstone.

#### SCIENCE.

##### RECENT WORKS ON THE LEPIDOPTERA.

- Illustrations of New Species of Exotic Butterflies.* By William C. Hewitson. Volumes I.-V. With 300 Coloured Plates, 4to. (London : Van Voorst, 1855-1877.)  
*Reise der Oesterreichischen fregatte "Novara."* Zoologischer Theil. Zweite Abtheilung. Lepidoptera. Von Dr. Cajetan Felder und Rudolf Felder (und A. Rogenhofer). Parts 1-5. Large 4to. (Vienna, 1867-1876.)  
*Les Papillons : Organisation, Mœurs, Chasse,*

*Collections, Classification, Iconographie et Histoire des Papillons d'Europe.* Par A. Depuiset. Second Edition, 4to. (Paris : Rothschild, 1877.)

*A Monograph of the Geometrid Moths or Phalaenidae of the United States.* By A. S. Packard, Jr., M.D. 4to. (Washington, 1876.)

*Lepidopteros Patagonicos observados en le viage de 1874, por El Dr. D. Carlos Berg.* [In the Acta de la Academia Nacional de Ciencias exactas existente en la Universidad de Cordova. Tomo 1, folio.] (Buenos Aires, 1875.)

The several works of which the titles are given above are sufficient evidence of the great zeal which at the present time is bestowed by Entomologists on the lovely tribes of butterflies and moths, insects which from our earliest childhood have engaged our attention, and which (either from the elegant symbolism with which, from the earliest classical ages, they have been invested as representing the human soul, or in the attractive examination of their different transformations, and the beautiful forms and colours of their final winged state) have rendered them among the most interesting portions of the animal kingdom.

These insects, which in our English tongue are known under the names of butterflies and moths, conjointly form the order to which Linnaeus applied the name of Lepidoptera—i.e. scale-winged—from the organs of flight being clothed with an infinite number of minute scales, arranged like those of a fish, or like the tiles of the roof of a house. By the French they are conjointly termed *Papillons*.

The number of species of these insects is far greater than is generally believed. As in their caterpillar state they occupy an important share in the economy of nature by feeding upon the leaves of plants and trees, and as some vegetables give support to several, or even many distinct species, it will be at once perceived that the number of different kinds must be considerably greater than that of plants. In like manner the plant-feeding beetles (Phytophaga) are by far the most numerous of the Coleoptera, the species of Chrysomelidae and Curculionidae appearing to be endless.

The species of butterflies known at the present time cannot be under 10,000, but the number of moths exceeds them by at least twenty, if not thirty, fold : for example, while we have in this country about sixty species of butterflies, we have at least 2,000 species of moths, the minute kinds belonging to the single Linnean genus, *Tinea*, numbering between 700 and 800. No wonder then that these pretty creatures have always been great favourites with collectors.

The works mentioned at the head of this article are all devoted to the study of these insects, but they differ greatly *inter se*, in their character and in the mode of treatment of the subject.

Entomologists who have for the last twenty-two years periodically welcomed the appearance of the quarterly parts of Mr. Hewitson's *Exotic Butterflies* will regret the termination of that work with the last part of the fifth volume just completed.

Entirely devoted to the beautiful tribes of butterflies, Mr. Hewitson has, regardless of cost, formed the most extensive and most splendid collection of them in existence, having employed many different collectors in various parts of the world. His works prove him to be an admirable artist, and more especially an unequalled colourist, the three hundred plates of his work having been drawn by himself on the stone, and no expense having been spared to hand-colour the figures in the most elaborate manner, which has, in most instances, incurred a cost of more than half of the entire price of the work, which contains 2,113 figures, illustrating 1,167 new species, together with sixty-five others which had been previously figured in an unsatisfactory manner. The species represented in these figures are entirely exotic.

The second work mentioned at the head of this article, commenced by Dr. Felder, the Burgomaster of Vienna, with the assistance of his son, Rudolf, was temporarily suspended by the untimely death of the latter, but was brought to a close at the end of the fifth Heft in the course of the last year. Instead of being, as might be inferred from the title, a description of the species of Lepidoptera collected during the voyage of the Austrian vessel the *Novara*, it has been made to embrace whatever new and interesting species its author had obtained from other sources, and hence we find it enriched with species collected by H. W. Bates on the Amazons; Lindig, in New Granada; Semper, in the Philippines; Angas and Miskin, in Australia; Salvin, in Central America; Moritz, in Venezuela; Muirhead, in North China; Gundlach, in Cuba; Nietner, in Ceylon; Doleschall, in Amboyna; Wallace and Lorquin, in the Eastern Archipelago; Oxley, in New Zealand; Trimen, in South Africa, &c. Although it may be matter of regret that so many fine things collected by so many English collectors should not have been published in our own country, we gladly welcome the admirable representations of them given in this splendid work issued by the Austrian Government. The plates are both drawn and coloured with the utmost care; they are crowded with figures, many of those in the last part of the work containing between fifty and seventy full coloured figures. The text of the last parts of the work has been executed by Herr Rogenhofer, of the Vienna Museum, and consists simply of the names of the species with their localities, which is to be regretted, as the earlier parts contained ample descriptions of the species represented.

The third work on our list is of a totally different character from the two preceding, being a popular volume with showy plates, intended to diffuse a taste for the science. It is divided into two parts, the first, consisting of 203 pages, being elementary and giving a general account of the structure, habits, transformations, modes of capture and preparation of specimens for the cabinet, followed by a short popularly-written account of each of the families of butterflies and moths, illustrated by 260 woodcuts, which have already done service in this country in Mr. Wood's *Insects at Home and Insects Abroad*. The second part of the work, which here appears as a second edition, is intended

as a descriptive illustration of the fifty coloured plates with which the work is ornamented, but unfortunately the descriptions of the species represented have been omitted, the text being simply confined to the name of the species, with its various European localities, and to a short description of the caterpillars, where known, and the names of the food-plants. The plates accompanying this part of the work, representing plants and insects, are designed exactly on the plan of those published in this country by Messrs. Noel Humphreys and Westwood, some of whose figures are directly copied without acknowledgment. The work is published at too low a price (30 francs) to allow of the plates being sufficiently carefully coloured, and it is to be regretted that many of the coloured figures have been copied from unsatisfactory originals found in older books. To those, however, who are beginning the study, and who have no other books to refer to, this work, which leaves nothing to be desired in respect to its printing and paper, will be useful, especially as it forms a handsome drawing-room table book in its illustrations of flowers in conjunction with the caterpillars and perfect insects, of which it must, however, be borne in mind that only a selection of the most showy species is given, the Microlepidoptera, as the small moths are termed (of which there are many hundred European species), being despatched in three plates.

Dr. Packard's ponderous volume on the Geometrid Moths of the United States is an admirable contribution to the science of Entomology, and is devoted to those elegant moths of which the caterpillars, in their movements, resemble the action of a pair of compasses, whence they are termed loopers, or geometers (earth-measurers). They are very numerous in England; our common magpie moth, so frequently seen in gardens, and of which the caterpillar feeds on the common currant-trees, being one of the best-known examples. The work before us is a perfect monograph of the North American species of the family, by a writer well known for his previous valuable contributions to the science, commencing with about forty-five pages of general introductory matter, and terminating (after the careful generic and specific descriptions) with an elaborate essay on the geographical distribution of the species. The plates are excellently drawn, and are crowded with figures, six plates being devoted to the arrangement of the wing-veins of the different genera.

The work of Dr. Berg (the last on our list) is a descriptive list of the different species of moths and butterflies which the author met with in his travels in Patagonia. The descriptions are carefully made, one new species of butterfly being added—namely, *Pieris achamantis*, allied to *P. Ilaire* and *P. monuste*.

J. O. WESTWOOD.

#### SCIENCE NOTES.

##### BOTANY.

*Reproduction of the Ascomycetes.*—This long-ved question seems farther from reaching a satisfactory conclusion than ever. Since Van Tieghem and Brefeld brought their seemingly strong objections against the pollinodium and ascogonium theory considerable doubt has been cast upon the

up till then generally accepted theory of their sexuality. Cornu was the next to follow on their side with a paper in *Annales des Sciences Naturelles* (July, 1876), in which he records his success in producing the germination of certain spermatia. In this fact, Cornu thinks, lies a strong objection to their being sexual organs—though it is hard to see why. He thinks, too, that the difficulty of germination in these organs would tend largely to the wide diffusion of their respective species from the chances of their not at once finding a suitable nidus. One would think that a readiness to germinate would be a much more useful quality in respect of diffusion, and this opinion is justified by the fact that in the cases of the most largely diffused fungi (such as the ubiquitous *Peronospora*, *Cystopus*, *Puccinia*, &c.), the corresponding reproducing organs show the utmost readiness to germinate. Dr. Hermann Bauke, in his *Beiträge zur Kenntnis der Pycnidien (Nova Acta)*, Dresden, 1876), expresses his opinion that the mere capability of germination of the spermatia is no satisfactory proof against the supposition that these organs are those of reproduction. Dr. Stahl, too, has made numerous experiments, and has no doubt as to the sexuality of the Lichens (a subdivision of the Ascomycetes), and such a statement coming from so careful an observer must be received as important to the question at issue. We may expect full details of his further work on this subject shortly. In the meantime, we have only to observe that in so highly-organised plants as the Ascomycetes total asexuality would be an anomaly, and the opinion, expressed so freely by some, that because one particular theory of their sexuality has been supposed to be quashed, no such reproduction exists, must be condemned as premature and illogical.

In the *Journal of Botany* of this month Mr. Hiern calls attention to a note by A. de Candolle (*Bulletin de la Société Botanique de France*, tome xxiii., séance du 9 Juin, 1876) on the Nomenclature of Spiral-direction in Plants, a subject in which much inconvenience has been recently caused by the want of a uniform formula in describing the direction of a given spiral. The method of Linnaeus was to describe that direction as right-handed which appears so from the point of view of the centre, and *vice versa*; and this at least has a philosophical basis, as Mr. Hiern points out. He says:—

"It is obvious that rotation around an axis is a geometrical conception, and that the axis itself is in general the proper line from which the direction of rotation should be conceived; and, therefore, it is more appropriate to call that direction right-handed which appears so from the axis rather than that which appears so from some other points or lines in space wholly exterior to the rotating body or figure."

It has lately been the practice, however, of a few botanists, notably of Mr. Bentham, Dr. Hooker, and Dr. Asa Gray, to reverse the Linnean directions in their descriptions, and it is to be hoped that the rational rule given above, and supported by A. de Candolle, will be universally resumed.

OWING to the retirement of Prof. Dickie the Chair of Botany in the University of Aberdeen will be soon vacant. Among the candidates for the post are Prof. W. R. McNab, Dr. J. W. H. Trail, Rev. J. M. Crombie, Dr. I. B. Balfour, and the Rev. Dr. Brown.

M. VAN TIEGHEM has been made a Member of the Institute of France, in room of the late Prof. Brogniart.

*Cultivated Plants; their Propagation and Improvement.* By F. W. Burbidge. (Edinburgh: Blackwood.) Not only the young gardener, for whom it is chiefly intended, but those who are interested in the pursuit of gardening without any professional object, will find in Mr. Burbidge's book a handy companion in their work. Valuable information is to be found on the subjects of grafting and budding, natural and artificial fertilisation and cross-breeding, and the notes on the

propagation of the most popular groups of cultivated plants will form a useful reference to the inexperienced. The author hopes that his book "may serve young gardeners as a stepping-stone to works of a higher scientific character, and more especially to those of Charles Darwin." Apart from this we do not find his ambition thrust upon us, and the value of the book is not at all diminished by it. The fact that it contains a large number of fair illustrations explains the rather high price of a book meant to be popular. We regret to notice a number of awkward misprints in the scientific names.

*Text-Book of Structural and Physiological Botany.* By Otto W. Thomé. Translated and edited by Alfred W. Bennett. (Longmans.) Mr. Bennett has produced a book which will prove very useful to the class of students for whom it is intended, mainly in encouraging the investigation of the minute structure of plants, and as introductory to the English edition of Sachs' *Lehrbuch*, by himself and Professor Dyer. For this purpose the original work of Thomé was not sufficient—it has been largely superseded in the German schools by Prantl—and accordingly Mr. Bennett has had to make many notes and additions, not all of which are the best that could be desired: for instance, when he regards the overgrowths of wax as "certainly of the greatest importance for the life of the plant" (p. 54), he will find many who do not agree with him. The illustrations in the first three chapters, which deal with the elementary organs, need not have been so numerous, and ought certainly to have been less coarse. It is for this branch of the subject in particular that figures are most needed by the junior English student, and these figures should be the best obtainable. It seems to us also a mistake that the first figure of a cell which he gives should have its protoplasm contracted by alcohol, instead of a cell in its normal condition, which is made to follow. At page 166 will be found two unfortunately chosen and badly executed illustrations of the "mode in which a fungus-hypha penetrates through several cells;" and at page 272 the spermogonium of *Puccinia graminis* is figured after De Bary in a way which we fear will defy the learned Professor to recognise in it his own hand. The translation is perfectly successful, and, with Mr. Bennett's notes and additions, the result is a book much to be preferred to the original.

#### ASTRONOMY.

*Struve's Mensurae Micrometricae.*—In the first volume of the Dun Echt Observatory Publications, Lord Lindsay has rendered an important service to astronomers by presenting in a convenient form the collected results of Struve's measures of double stars as given in the several parts of the *Mensurae Micrometricae*, a work which may be looked upon as the standard in this branch of astronomy, but which, unfortunately, is so scarce as to be inaccessible to most observers. Under Lord Lindsay's instructions, Dr. Copeland has brought up the places of the stars to the epoch 1875, and has deduced the mean distance and position angle of the components from all Struve's measures, besides adding particulars as to their magnitude and colour, points to which Struve devoted particular attention, though the scale of magnitudes he adopted differed greatly from that of other observers. The catalogue contains altogether some 3,000 stars, and its arrangement appears to leave nothing to be desired. In the Appendix is given a table of the precession in declination and a diagram showing the precession in right ascension for ten years, both of which will be found very convenient for bringing up the place of a star to any other epoch.

*Astronomical Observations on the Atmosphere of the Rocky Mountains.*—Prof. Henry Draper has taken advantage of a hunting-excursion to observe

the effect of elevation on the transparency and steadiness of the air, as bearing on the question of establishing an observatory at a great height above the sea, an idea which suggested Prof. Piazzi Smyth's expedition to the Peak of Teneriffe, and which was further carried out in the selection of a mountain station for observing the solar eclipse of 1871 in Southern India. Prof. Draper's experience is certainly not encouraging. At Salt Lake City, nearly 5,000 feet above the sea, and also at higher elevations on the Pacific railroad, he found the air very unsteady, and the twinkling of the stars very troublesome, while on enquiry it turned out that on the average 194 days of the year are cloudy, though the rainfall is only about eighteen inches. Other places at higher elevations were equally disappointing, the air, though very transparent, being very tremulous, with the exception of one station, 8,900 feet above the sea, where on two successive nights the air was remarkably pure and tranquil, though the furious wind would make it difficult to use a large telescope, while the intense cold at all these elevated stations would prove a great hindrance to effective work. In any case observations could only be carried out for five months of the year, the district being impassable from snow during the months from October to May.

*The New Star of 1866.*—After the disappearance of this star to the naked eye, it appears to have been watched in the telescope by only two observers, Schönfeld and Schmidt. The latter has now discussed in the *Astronomische Nachrichten* the observations which he has made pretty continuously for the past eleven years, tending to show that there has been a decline of brightness from the second to the tenth magnitude, at first very sudden, and then more and more gradual, till in the last year or two it has become nearly imperceptible. During the whole period there have been fluctuations of brightness at tolerably regular intervals of ninety-four days, which Schönfeld was the first to point out, and which Schmidt has confirmed from the whole series of observations. While these changes of brightness were taking place, the colour of the star appears to have remained pretty constant, being pale yellow as long as it could be distinguished with certainty.

*Variable Stars.*—In the same publication, Mr. Chandler, of New York, gives observations made in 1875 of twenty-five variable stars, from which the epochs of maximum or minimum together with the brightness expressed in Argelander's scale are deduced. The observations were made by the method of step-estimations, the variable being compared with several stars in its neighbourhood.

*Borrelly's Comet.*—The unfavourable state of the weather has interfered greatly with observations of this object, which attained its maximum brightness on February 18, when it was just visible to the naked eye, being at a distance of about twenty-five millions of miles from the earth, or very little more than a quarter of the distance of the sun. It receded very rapidly after that time, still moving northwards, and soon became an extremely faint object, while the presence of the moon effectually prevented observations being made. P. Secchi, however, has succeeded in seeing its spectrum, which he finds to be composed of three bright bands—one broad and bright in the green, another narrower in the blue, and a third still narrower and less refrangible. Owing to the extreme faintness of the spectrum, it was not possible to fix their position, but they seemed to correspond to the three bands ordinarily seen in the spectra of comets. P. Secchi also took advantage of the absence of moonlight during the eclipse on February 27 to examine the spectrum again, but he was not able to add anything to his former results.

#### MEETINGS OF SOCIETIES.

*Royal Asiatic Society.*—(Monday, February 26.) Sir E. COLEBROOKE, Bart., M.P., in the Chair. Mr. Edward Thomas, F.R.S., communicated a paper "On the Early Faith of Asoka," in which he reviewed at great length, and with a full examination of the various authorities connected with this subject, the opinions that have been held by the most eminent Oriental scholars; at the same time expressing his judgment that there had been too great haste in assuming Asoka to have been a Buddhist, and the energetic advocate of Buddhist doctrines, till a comparatively late period of his life. In the course of his argument Mr. Thomas showed that many distinguished students of Indian antiquities, as Mr. J. W. Traill, Dr. Caldwell, Capt. Low, Dr. Stevenson and General Cunningham—nay, even Mr. B. H. Hodgson and the late Prof. H. H. Wilson—had assented to the belief that much popularly-called Buddhism is, really, a remnant of the earlier system of the Jainas: Colebrooke even went further, as he admitted that Buddhism might be an emanation of Jainism. Mr. Thomas then proved from the overwhelming testimony of his inscribed and still existing edicts that Asoka's faith truly exhibits three distinct phases:—(1) when he was a follower of the Jaina system; (2) when his views were becoming modified; and (3) when, towards the close of his life, he is clearly an outspoken Buddhist. Mr. Thomas further pointed out that evidence could be produced of the antiquity of the Jaina beliefs, even from Brahmanical sources, and quoted the words of the eminent recent traveller, M. Rousset, with reference to the documents still in possession of the Jainas. Mr. Thomas adds some curious evidence as to the concurrent state and progress of Brahmanism, from the numismatic remains of a people who we may suppose ruled in the first century B.C.—viz. the Indo-Scythic Princes. Here we find no less than six sets of Gods in contemporary use, showing clearly that, at that period, Brahmanism had not as yet emerged from Savism.

#### CHEMICAL SOCIETY.

Prof. ABEL, F.R.S., President, in the Chair. The President called on Prof. E. T. Thorpe to deliver his lecture on "The Theory of the Bunsen Lamp." The speaker, after some preliminary remarks as to the great value of this instrument, both to the scientific chemist and also in the arts, gave a short description of the lamp, and proceeded to show the principle on which it acted. The gas issuing from the jet draws in air through the holes in the side, and becomes mixed with it in the tube, the amount of air being about 2 to 2½ times the volume of the gas, and as it burns on an average 80 litres of gas per hour, as much as 250 litres of the mixed gases passes through the tube of the lamp in that space of time. After having sketched the progress of the mixture of gas and air up the tube, attention was directed to the flame itself, which is hollow and contains a large internal space of the uninflamed gaseous mixture. As it has been found that a mixture of gas with less than 3½ times its volume of air will not burn, it is only, therefore, when it meets with an additional supply of oxygen from the surrounding air that combustion occurs. The composition of the gas in the tube and in various parts of the flame was then studied; and the probable causes of the want of luminosity in the flame stated. These are due to the dilution of the gas by the nitrogen, the oxidation of luminiferous material, and the depression of temperature produced by the diluting gases, such as nitrogen, carbonic oxide, and aqueous vapour.

#### LINNEAN SOCIETY.

Prof. ALLMAN, President, in the Chair. Mr. John Ball, F.R.S., president of the Alpine Club, read an important communication on "The Flora of Marocco." This interesting country, as he remarks, though within easy distance from London, is virtually a *terra incognita* to Europeans; the population, descendants of the once warlike Berbers, being thoroughly hostile to the entrance of strangers and Christians. Zanoni, in 1675; Spotswood, 1673; and Broussonnett, 1790–9, were among the earlier botanists who endeavoured to collect plants in the country. Those gathered by the last-mentioned got scattered in European herbaria, though Cavanilles secured a fair share of honour to Spain by his notices of them in the scarce periodical

*Ann. d. Ciencias Nat.* M. Cosson recently has been working at some of Broussonnet's material deposited in the Montpellier Museum. Schousboe, Danish Consul at Mogador, 1801, left unfinished a Flora of Morocco. Jackson, 1809, in his account of this empire, notices the curious Cactoid Euphorbias. P. Barker Webb, 1827, in a short visit to Tangier and Tetuan, discovered a new genus of Cruciferae. Between 1840-70, several Frenchmen touched at various points, the "Pugillus Plantarum" of M. Boissier containing a germ of future work. The Rev. Mr. Lowe gave a list of plants observed by him at Mogador, 1860. These labours, notwithstanding, yield but a tithe of the flora, and little of a satisfactory nature. Mr. Ball's attempts to reach the higher summits of the lesser Atlas, 1851, were foiled. M. Balansa was likewise repulsed, 1867, though securing many new species. Mr. Maw was more fortunate, 1869. Dr. Hooker, Mr. Maw, and Mr. Ball, even more successfully, but not without adventure, traversed a considerable stretch of the country, securing much botanical information and considerable collections. Mr. Ball has now brought together the results described, and given in list some 1,618 species of plants. In his *résumé* he notices that Compositae, Leguminosae, and Liliaceae are proportionally numerous; whereas Gramineae and Ranunculaceae are exceptionally small in numbers. Curiously enough, the orders Rosaceae, Saxifrageae, Primulaceae, Gentianaceae, and Cyperaceae, so characteristic of the mountainous countries of the north temperate regions, are not well represented in the hilly Morocco territory. His researches seem to point out the coexistence of several temperate floras—viz. (1) Mediterranean; (2) Peninsular; (3) Desert; (4) African Mountain Flora; (5) Macaronesian; and lastly (6) a probably Cosmopolite, or widely-spread European species. He notes having obtained many novelties.—Mr. J. G. Baker followed, by a paper devoted to an exposition of the Liliaceae, &c., groups, part instalment of the great Angolan collection of the late Dr. Welwitsch. Quite two-thirds of the series are entirely new species, though familiar as generic types of the Cape and Central African Flora.—A technical paper on the Lichens of New Zealand, by Mr. Charles Knight, was announced by the Secretary, and a short notice given by Mr. Edgar A. Smith of a hitherto unrecorded Brittle Star (*Ophiuridae*), *Acantharachna mirabilis*, from the Philippines.

#### PHYSICAL SOCIETY.—(Saturday, March 3.)

PROF. G. C. FOSTER, President, in the Chair. Prof. Foster showed experimentally the polarisation of heat rays, employing two large Nicol's prisms of  $2\frac{1}{2}$  inch aperture, and a thermopile surrounded by a double jacket and connected with a Thomson galvanometer, as arranged by Mr. Latimer Clark for showing very slight indications to an audience. When the principal sections of the prisms were at  $90^{\circ}$  to each other, only a slight movement, doubtless due to an initial heating of one side of the pile, was observed; and the amount of the deflection was found to increase steadily up to about 60 divisions on the scale as the above angle was diminished. Prof. Foster exhibited the results of experiments made to determine the intensity of a source of heat by this means, and they were very concordant. Mr. Latimer Clark then explained the arrangement of the galvanometer used. The image of an arrow-head or other form of index projected by means of a lime-light at the further end of the room traverses a telescopic object-glass about 2 feet distant from the lamp, and falls on a square silvered plate of glass suspended from the needle of a Thomson galvanometer, which is rendered steady in the ordinary way by a platinum spade in water. The reflected image then traverses the whole length of the room, and falls on a large scale placed in front of the audience, and, by such an arrangement, the instrument may be at any distance from the scale, and yet the image will not be unduly magnified. A method is employed for bringing the needle rapidly to rest. A few thermo-electric couples are placed above the lamp chimney, thus being kept constantly hot, and the terminals are united by a wire which is coiled several times round the galvanometer; the circuit is closed at the moment when this subsidiary current will tend to neutralise the motion of the needle.—Mr. Wilson then explained some difficulties he has met with in constructing a Holtz electrical machine, especially with reference to the

windows and armatures, and he exhibited two machines which he recently made, from one of which a spark five or six inches in length can be obtained. He explained how he was led to construct an instrument in which there were no windows, the armatures being placed on the face of the fixed plate next to the moving plate, but the result was not satisfactory. He then made the larger machine, provided with six fixed and six moving plates, and the windows were replaced by holes  $\frac{1}{4}$  inch in diameter, traversed by short pieces of tape glued to the paper armatures. The initial charging of the armatures is effected by means of a disc of ebonite fixed to the main axis of the machine, which is lightly held by the fingers, and caused to rotate. Electricity is thus generated, and points projecting towards it, and communicating with points in the neighbourhood of the armatures, cause them to become charged; after this, electricity is generated with great rapidity.

#### MUSICAL ASSOCIATION.—(Monday, March 5.)

PROF. MONK in the Chair. Dr. Pole read a paper on the "Philosophy of Harmony." The rules of practical harmony are not to be deduced in all their detail from the philosophical side of the subject. The first attempt made to bring the two into agreement was that of Rameau, who appealed to the *natural* properties of sounds; the argument from nature being of the kind then in fashion with the thinkers of the time of the Revolution. The extension of his method led to absurdities, and one of the most authoritative treatises on the subject, by Richter, the late head of the Leipzig school, discards altogether the idea of deducing the rules of harmony from philosophical principles. There can be little doubt that for ordinary practical purposes this is quite right. At all events, it is better to give up the attempt than to teach the unsatisfactory and discordant "systems" which exist in musical text-books. We may lay it down as fundamental that the appeal to the ear involves the appeal to its education in a high degree. Compare the effect of bad grammar or bad pronunciation with the effect of bad musical grammar or faulty intonation. The matter, which is dealt with by the physical side of the philosophy of harmony, is chiefly the existence of contrasted combinations called consonances and dissonances. Helmholtz's discussion of the enigma of Pythagoras about the connexion of consonances with the ratios of small whole numbers was then reproduced in an abridged form. A summary of Helmholtz's theory of consonance and dissonance was given. The use of the word *root* in technical harmony was commented upon; it was an offshoot of Rameau's harmonic theory, but was applied by modern English musicians in a different sense. The need was remarked of some word to convey the idea in question, without involving the harmonic theory. Rameau regarded the minor common chord as a chord with two roots; but it seems best to take it simply as one of the combinations formed with the material of notes at hand. This was undoubtedly its origin.

#### SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, March 6.)

THE REV. GEO. CURRY, D.D., Vice-President, in the Chair. The following papers were read: "The Ethnic Relations of the Zimri," by the Rev. John Campbell.—"The Tenno-Samma, or Mikoshi, Ark-Shrines of Japan," by William Simpson.

#### ROYAL SOCIETY.—(Thursday, March 8.)

DR. HOOKER, C.B., President, in the Chair. The following papers were read: "On Magneto-Electric Conduction in Liquid and Gaseous Conductors. Part I. Production of Induced Currents in Electrolytes," by J. A. Fleming; "On the Structure and Development of Vascular Dentine," by C. S. Tomes; "Note on the Early Stages of Development of the Chick," by A. Milnes Marshall; "Notes on Physical Geology: 1. Preliminary Formulae relating to the Internal Change of Position of the Earth's Axis, arising from Elevations and Depressions caused by Geological Changes. 2. On the Amount of Shifting of the Earth's Axis, already caused by the Elevation of the existing Continent," by the Rev. Dr. Haughton.

#### SOCIETY OF ANTIQUARIES.—(Thursday, March 8.)

MAJOR W. COOPER COOPER, in the Chair. Mr. Freshfield exhibited a photograph of a sun-dial, found at Aphrodisias, in the valley of the Meander, by Mr. Purser, who is engaged in the construction of a railway there. The dial and pedestal are of white marble, and tolerably perfect, but the metal gnomon is gone. The face of the dial is concave, and the lines are marked with Greek letters representing numbers. On the pedestal is a Greek inscription, consisting of a dedication to Marcus Aurelius Antoninus. The dial probably belonged to the temple of Aphrodite, which is now in ruins, but was preserved by the Christians, and converted into a church by the addition of an apse at the east end, and a wall surrounding the whole building.—The Rev. H. M. Scarth contributed an account of Roman remains found at Charterhouse, in Mendip, Somersetshire; and of the foundations of a Roman villa at Leigh, in the same county. The objects found comprise pigs of lead marked with the name of Vespasian, clay crucibles, horse-shoes, Samian and other pottery, an oaken spade, a chopper, and other metallic objects. In removing an old house a stone was found, in two pieces, with an inscription, of which the letters are fairly legible, but the interpretation undecided. This was probably a relic of a fortified camp in the neighbourhood. The villa covered about half an acre, and showed signs of having been destroyed by fire, the almost universal fate of Roman villas.

#### LONDON MATHEMATICAL SOCIETY.—(Thursday, March 8.)

C. W. MERRIFIELD, Esq., F.R.S., Vice-President, in the Chair. The following communications were made:—"On a New View of the Pascal Form," by Mr. T. Cotterill; "On a Class of Integers expressible as the Sum of Two Squares," by Mr. T. Muir. The class of integers considered includes those whose square root, when expressed as a continued fraction, has two middle terms in the cycle of partial denominators. A general expression was given for all such integers, and an equivalent expression in the form of the sum of two squares. "Some Properties of the Double Theta Functions," by Prof. Cayley (founded upon results given in papers by Goepel and Rosenhain).

#### NEW SHAKSPEARE SOCIETY.—(Friday, March 9.)

F. D. MATTHEW, Esq., in the Chair. The papers read were:—1. "On the Witches in *Macbeth*," by Mr. T. Alfred Spalding. The reader contended that the witches were of the ordinary type seen in the contemporary Scotch trials for witchcraft, and had nothing to do with the Norni; also that the subject was probably treated by Shakspere soon after James I.'s accession, because witchcraft was one of the king's favourite subjects, and he had himself been present at the trial of the witches accused of and condemned for raising the storm in which he and his bride were in danger of their lives on their home-coming. 2. A Report by Mr. Furnivall of the arguments of Prof. March to prove youthfulness in the composition of the play of *Hamlet*. 3. "On the Play of *Troilus and Cressida*;" and 4. "On the Confusion of the Time in the Action of the *Merry Wives*, and Shakspere's Device to Conceal it," both from the pen of Mr. R. Grant White. *Troilus and Cressida* is the writer urged, Shakspere's wisest play in the way of worldly wisdom. Ulysses pervades the whole serious part of the play: even the bold and bloody egoist, "the broad Achilles," talks Ulyssean—and Ulysses is Shakspere. The play is the only piece of Shakspere's introspective work. (Mr. Furnivall also read his own comment on the play from proof-sheets.) In the *Merry Wives* Mr. Grant White showed that no night intervened in act iii. sc. 5 between Falstaff's first and second adventures, but that his second was made to take place before his first, early in the morning of the same day on the afternoon of which he had returned from his first; and this confusion Shakspere had skilfully concealed from his hearers and readers by interposing another scene between the two adventures. 5. Mr. Furnivall then read from Appian the speeches of Brutus and of Antony over Caesar's corpse, which had served Shakspere as the foundation of his own in *Julius Caesar*, and which Prof. G. Guizot had lately pointed out.

## FINE ART.

THE SUFFOLK STREET GALLERY.

THE exhibition which opened in these premises on March 12 is about up to the average—indeed, rather beyond that in general level, though not in conspicuous works of merit. There are a moderate percentage of things that one is pleased to remember, and a great number that it is perfectly easy, as well as satisfactory, to forget.

Among the figure-pictures, we incline to give the preference to those by Mr. W. L. Wyllie and Miss B. Meyer—both in a sketchy style of execution, broadly and intelligently indicative, not industriously realising. Mr. Wyllie's picture is named *At the Good Intent*, and represents a number of sailors and long-shore men broken up into cheerful convivial groups in a public-house—a large room, with low ceiling, and a bright outlook on the river. The aproned and shirt-sleeved host, a tall personable man, smokes his long clay with his back to the fire. Three young women are in company with a very youthful officer at the right-hand corner: nearest the eye, and large in proportion to all the other figures, comes a tabby cat, stealthily progressing towards a joint of beef. All this is done with exceeding readiness and cleverness, and with abundant variety of visage and distribution of the personages. It may be too decidedly sketchy in conception and handling; but that, after all, is mainly for the artist to decide, and he must be permitted to sketch, if only he will be content to forego the praise which would wait upon a thoroughly finished treatment. Miss Meyer's picture, entitled *A Hurdy-gurdy*, shows a woman and girl, of a marked Southern type—Italian, or possibly Spanish—with blue-black hair; the one standing at the threshold of the house, the other seated, and holding a black cat. This latter figure, the girl, is highly felicitous. The colour is laid on with broad, effective, dragging touches, artistic in its blotted way, partially crude though this is; and the whole thing has an almost photographic air of sudden spontaneous truth. The chief defect is the chalky yellowness of the flesh-tint. Miss Meyer has another picture, *A Street Scene*, with funeral mutes at a house-door; it seems to have a proportion of the same merits, but is hung too high for careful examination.

Messrs. Charles Cattermole, Glindoni, Watson, Gow, and Donaldson, contribute pictures more finished than either of the foregoing, but hardly rivalling them in native faculty. *Disarmed*, by Mr. Cattermole, is nevertheless a very clever production, with the great merit of having a "likely" look throughout, in combination with its intentional picturesqueness. This painter has now more of the style of Gilbert than (as at first) of his celebrated relative, George Cattermole. His subject is a quarrel at cards in a mansion of the Cavalier period; the victor has the double advantage of discomfiting his opponent and receiving the sympathy of a demonstrative dame. *The French Revolution, 1793*, by Mr. Glindoni, is a very respectable specimen of historical *genre*, in which the main story of a man under arrest and surveillance is sufficiently plain, though we do not find the inter-relation of the three personages and their actions made out with equal precision. The political suspect—rather perhaps himself of the revolutionary party than a royalist—appears to be in custody in his own house; behind an angle in the room an official, whom we may suppose to be a police-commissary, is reading a document, and a *sansculotte* is cocking a musket, close to an unopened window: some other papers lie on the floor. The same painter exhibits two single figures, of the same character, but hardly so good, as the specimen of his handiwork now in the Dudley Gallery: these are named *An Admirer of Art*, and *A Tight Fit*—the latter being more than duly ugly. Mr. Watson has selected a subject rather too trivial or even silly for so large a canvas—*A*

*Christmas Greeting*, which represents a sixteenth-century jester pelted with snowballs by a hilarious quintett of serving-women. This is painted with the usual *savoir-faire* of its singularly prolific author. Mr. Gow's theme is *Rumour of the Approaching Armada*; a posse of local magnates mounted and assembled on the sea-beach, in a sideward drift of rain, to note the movements of the numerous weather-beaten vessels which appear in the offing—there is nothing to be feared from them as long as squalls of this sort shall last. This is a reasonable performance in its way, and of adequate skill; but the personages and the whole set-out are, as is Mr. Gow's wont, too stolid and uninteresting to eye and mind. Mr. Donaldson is decidedly the contrary of successful in either of his very diverse works—*The Pope's Budding Staff brought to Tannhäuser*, and *A Holiday in Kensington Gardens*. The former is the famous legendary incident familiar to us in Wagner's opera, and in other less recent forms. Mr. Donaldson shows Tannhäuser just about to expire, lying on a narrow pathway in a hill-country. This figure ought to be in some way conciliated with the train of people advancing along with the papal messenger. But Mr. Donaldson fails to blend into any unity the two several elements of his subject: the messenger and his following continue to advance, and in another moment will be trampling upon or tripped up by the dying Tannhäuser, while he continues to expire under his friend's tending as if no one were coming that way. Both this picture and the other one from the same hand show only too clearly—and not for the first time—that Mr. Donaldson has failed as yet to master the *technique* of oil-painting: the tints are at once garish and veiled, and the manipulation woolly and spiritless in a noticeable degree.

The *Corner of a Studio* is one of the best pictures that Mr. Caffieri has exhibited: an artist's wife, seated on a couch in the moderately-lighted painting-room, contemplates the picture on the easel—all executed with graceful competence. Mr. Fullylove's *Courtyard of a House, Sorrento*, has some true and even poetic Southern feeling, although the yellowish-brown tint which prevails throughout may be somewhat overdone. With this we may couple—though quite unlike in manner—another picture of picturesque peasant-life, serious in effect and expression—the *Twilight, Britanny*, of Mr. Munn. *The Duke in the Market-room*, by Mr. J. Morgan, shows the aged county-potentate seated, with a newspaper in his hands, and addressed by a burly personage who may perhaps be a gentleman farmer, and by another much older countryman: there are two other figures in the group. This picture has its fair share of Mr. Morgan's usual ability, but we cannot say that it appears to us to tell any story in particular, or to enforce the more obvious requirements of its subject-matter. If an artist is at the pains of inventing a "Duke" for his protagonist amid such homely surroundings, we naturally expect to have the fact indicated to our eyes by the demeanour of the other personages, and we are in no way assisted to this result by seeing a man with his hat on in the room talking to another man, the Duke, with his hat off. True, such an incident might perfectly well occur, but it is not explanatory for pictorial purposes: it runs counter to those assumptions of the subject which are involved in its title; and, save for the latter, we might just as well regard the Duke as an inconspicuous country-squire. Mr. Morgan's business, if he insisted on making the man a Duke, was not to tell us of the fact in print, but to evince it to us in paint. *Heavily Laden*, by Mr. W. R. Stevens, is a pleasant small picture, very superior to the ordinary run of such subjects, showing a little girl, of gentle breeding, carrying a number of objects which compete for her handling and her attention—a brown-paper parcel, a bunch of violets, a reticule with a red-herring in it, and so on. Mr. Stevens has painted this with firmness,

diligence, *esprit*, and a freedom from all unsightliness, and we augur well of his capacities. Mr. J. Scott has chosen an effective theme in *The Escape, an Anxious Moment*, with the motto—"It is said that the Earl, in his agitation, dropped the lady's gown, when about to pass the sentinel at the castle-gate." We see a lady of the Tudor period advancing towards the sentinel's post, followed by a gentleman, presumably her husband, who crouches holding, or just dropping, her train: and we surmise of course his escape from durance in the guise of a servitor. Here the subject is made perfectly clear, with proportionate sense of dramatic crisis: in other respects, the work presents nothing exceptional. *Jealousy* is a curious little blackish picture by Mr. C. T. Garland, showing some style and skill; a couple of dogs with a seated lady. *On Guard*, by Mr. J. S. Lucas, is a spirited sketch, making no pretence to being completed. Three or four Academician painters exhibit; Mr. Calderon coming off the best with his head named *Sibyl*, a girl, dark and sweet-natured, of some fifteen summers—rapid, agreeable, and highly skilled in handiwork.

The following also may be specified. Girardot, *Lady Lytton*; a better and more dignified portrait than we generally see from this gentleman, though the dignity does not exactly rise to an aristocratic standard. Gadsby, *Apple-pudding*, with a little girl rolling the dough; free, dexterous, and forcible, as usual, but with an increasing tendency to the unrefined. Miss M. Cornelissen, *A Prayer*, and a half-figure of a man of the Dürer period, named in the catalogue *C'Aferié du Roi*—which must, we suppose, in spite of the serious anachronism involved, mean *Cafferiere* (or *Cafetier*) du Roi—exact in style, and eye-catching in its object-painting. Grossmith, *Disengaged*; a young lady at a ball, seated, with a rather wistful expression—fairly well modelled on the style of Mr. Watts. Hayllar, *Sympathy and Sorrow*; a girl about to bury her dead bird, with the gardener's aid. Head, *The River-steps*; a large picture of sunny verdant grounds, with stone steps leading to a stream, and a young lady seated here; painted with some enjoying zest for sunshine and foliage, and moderately successful up to a certain point. Miss Hepworth Dixon, *Fatima*. This is, we think, the first exhibited work of a young lady whose name will ensure attention to her productions, pending the time when her aspiration shall develop into proficiency, and make the painting's secure of notice on their own account. Bayes, *Receiving Guests*. A lady elaborately costumed in primrose-coloured silk, and a voluminous train, stands courteously inclined at the head of a staircase which she has ascended; fairly successful in execution, but rather truncated in its presentation of the subject, no other figure being within view. J. W. Wilson, *Devotion*; an odd sort of performance, showing the head and shoulders of a young man, in the costume of Queen Elizabeth's time, but portrait-like in general method, settled in his pew, while the heads of some subordinate members of the congregation are half-visible behind. Deanes, *One from Alsacia*; a swash-buckler of about 1630, seated, and lighting his pipe, with his liquor beside him; posed and drawn in a well-defined style, of more than average promise. Cauty, *The First Note of Winter*, and *On Guard*; two cottage scenes, pleasing in some respects, but objectionable in ruddy colour. W. M. Wyllie, *Out-door Relief in France*, by Sisters of Charity; a somewhat crowded composition, with no lack of expression, but the tints opaque and startling. Gaunt, *A Little Girl*, pleasant in natural expression, and execution of a correspondingly straightforward kind. Fitzgerald, *Titania and Bottom*; one of the curious fairy fantasticalities of which this artist has produced so lavish a series, and ranking among the better of them.

The number of works in this Exhibition is no less than 863, and we are far from having exhausted what should in reason be said about them,

mediocre though the majority are. Indeed, we have as yet spoken of none but figure-pictures, and must reserve landscapes, water-colours, &c., for another article.

W. M. ROSSETTI.

#### ART SALES.

THE sale of Mr. W. Stone Ellis's specially interesting collection of David Cox's works drew together at Christie's on Friday and Saturday a crowded and enthusiastic assemblage, recalling that which last year witnessed the dispersal of Mr. Levy's examples. No collection of David Cox's work has ever been of more genuine interest than Mr. Ellis's, because none has been more various—none perhaps so abounding in the vivid and potent work of the artist's later time, by which alone, we think, he will eventually be ranked. The extreme abundance of fresh and brilliant sketches may well have made up for the absence of the capital examples of the master, such as the great *Ulverston Sands* and *The Hayfield*, both of which, if we mistake not, were seen last year. And the sketches were not only numerous, fresh, and brilliant, but of extraordinary variety of subject.

The sales on either day began with the works of other artists, of which the only important ones were those sold on Friday, when a Turner drawing, *A View in Italy*, fetched 140 guineas, and a set of the *Liber Studiorum*—a complete set, but of very indifferent quality—realised 165 guineas. There followed drawings in sepia, by David Cox, of which one of the pleasantest—*Ploughing*—went for 29 guineas. Then came some vivid but exceedingly slight studies in colour—three in a frame—which fetched prices ranging from about ten to fifty guineas a frame. The single drawings succeeded: some were early; and greater interest attached to the series made at Haddon in 1845—the time at which the artist, already waxing old, entered into full possession of his genius. The Haddon period then was that of the most marked change, but the Haddon sketches themselves do not number among them many of the artist's most popular works, for the subjects of tree and building made it unlikely that they should do so. Some wholly delightful and suggestive things were, nevertheless, done at this place and time; among them several views of tree-shaded steps and terrace, and of the Rowsley village nestled under the hill. Mr. Ellis was fortunate in possessing these. Among the finest of the more important works sold on the first day were *A Bridge in Warwickshire*, 140 gs. (Agnew); *Returning from Market, Lancaster Sands*, 335 gs. (Agnew); *A Passing Shower*, 1854—a shower on a sunny upland, traversed by a cart and a burdened man—131 gs. (Agnew); *On the Kentish Coast*, 1854—a heath-covered highland, overlooking the sea—145 gs. (Nettlefold); *Boys Angling*, 1847, 205 gs. (Martineau); *A Gipsy Encampment*, 1847, 190 gs. (Martineau); *Off Sheerness* (the finest sea-piece in the collection), 280 gs.: and *A Hayfield*, with *Watering Horses*, 350 gs. (Sale). The last was really a view, not of one hayfield, but of a stream dividing meadows: the interest concentrated on the tongue of low pasture-land to the right, where light and shadow fell on horses careering with startled and tossed heads and blown manes.

The second day's sale included some expressive chalk drawings, and several frames of sepia drawings, of high quality, after which came the sale of a large number of water-colours, many of which were works of Cox's finest time and in his most expressive, if sometimes slightest, manner. Two eminently characteristic little sketches, *Hedgerow path, Harbourne*, and *Outside a Blacksmith's Shop, Bettwys-y-Coed*, Night, fell to Mr. Paul and Mrs. Noseda, respectively, for 16½ and 18 gs. *The Cottage on the Edge of a Common* realised 72 gs., and *Market-Woman Crossing a Bridge*, 110 gs. (Agnew). There came almost immediately afterwards a group of things of the most popular quality—*A Breezy Day*, 225 gs.;

*Overlooking Plumstead Marsh*, 195 gs. (Agnew); *Haymaking*, 1853, a delightful variation on a well-known theme, 270 gs. (Agnew); and *Flying a Kite*, a scene of breezy sunshine and sharp light, depicted in the best period of the artist's practice, 315 gs. (Agnew). After several works of less beauty or vigour came *Near Afon Wen*, 77 gs. (Noseda), a splendid example of deep and harmonious tone and unity of effect, in a sketch of hillock and down under grey and gathering skies—a landscape across which a broken path wavers to right and left among sand-hills and long grasses blown by winds from the sea. *Bettwys Churchyard*, 1852—a solemn and weird scene—was also most worthy of remark: so was *Changing the Pasture*, 155 gs. (Agnew), and *Lancaster Sands*—two children running across the sand in cool and sunny weather—82 gs. (Noseda). But the capital example of the artist's genius—a sketch only, but one of decisive and unparalleled quality—was the *Stokesay Castle*, which fell to Mr. Levy for 235 gs. Afterwards, *A Welsh Valley*, with sheep and figures, fell for 100 gs. (Vokins), and *Water Lane, Harbourne*, 175 gs. (Agnew). The highest price was realised by a well-known and exhibited work, *Mischief*—an animated scene on a windy common, backed by hills—for 510 gs. It passed into the hands of Grundy and Smith. *Cader Idris*, another exhibited work, large, but laboured rather than pleasing, and belonging to a somewhat early year (1828), fell for 365 gs. Lastly, there were three oil-pictures: a *Road Scene, Wind and Shower* (310 gs.); *Lane at Harbourne*—a sombre and suggestive view from the gate of the artist's own house—(100 gs.); and *Market Women crossing a Heath*, dated 1854 (350 gs.). About 19,000l. was realised by the whole sale. \*

CERTAIN rare prints in the cabinet of M. Octave de Béhague were spoken of in the ACADEMY, after they had been on view in London. The sale of the whole collection has just concluded in Paris. It lasted twelve days, and the sum total produced was little less than thirteen thousand pounds. Several of the finest pieces have passed into English private collections. Among the portraits, the following pieces and prices are specially worthy of notice. By P. Drevet, *Louis XV. roi de France*, as a child, seated on the throne—probably the only proof of the first state known to exist. It sold for 176l. By P. J. Drevet, there was the famous Bossuet, after a portrait by Rigaud—a second state, selling for 28l. The only first state known of is in the Bibliothèque Nationale. By Gérard Edelinck, there was the portrait of Desjardins, the sculptor, also after Rigaud (it fetched 40l.), and the very scarce portrait of Françoise-Athénaïs de Rochechouart, Marquise de Montespan, which fetched about 38l. A very special feature of the sale was the number and brilliant condition of the eighteenth-century French prints, whether those after certain of the now fashionable Little Masters, such as Lavreince, Baudouin, Moreau, or those after the great and permanently accepted artists of the century, such as Watteau, Pater, Fragonard, Greuze, and Chardin. After Baudouin, the *Carquois épousé*, engraved by N. de Launay—an impression of the pure etching—realised 32l.; and a brilliant impression of *Le Lever*, engraved by Massard, realised 40l. Two Interiors, after Borel—"sujets légers"—realised 50l. There were some exquisite examples of line-engraving after Boucher: two of the prettiest pendants, *Le Départ du Courrier* and *L'Arrivée du Courrier*, engraved by Beauvarlet, and full of delicacy and colour, went for 10l. Of the line engravings after Chardin, *Le Bénédicté*, engraved by Lépicé, 9l. 10s., and *La Bonne Education*, engraved by Le Bas, 8l., and the *Serinette*, engraved by L. Cars, 16l. After Fragonard, *Les Hasards heureux de l'Escarpolette*—an engraving by De Launay from the picture, we believe, in the possession of Sir Richard Wallace—a slightly mended impression, 28l. After Greuze, a magnificent impression of Massard's happy engraving of the most popular Greuze in the Louvre, *La*

*Cruche cassée*, 20l. After Lancret, the *Quatre Saisons : suite de quatre pièces*—lovely groups of variously and coquettishly occupied people—6l. 12s. After Lavreince, two engravings by Dequevauviller, which, perhaps more than anything else, justify his recent reputation, *L'Assemblée au Concert* and *L'Assemblée au Salon*, 21l. When Lavreince could do such good work as this it is a pity he suffered himself to treat many of the subjects by which he is quite as well—though much less creditably—known. After J. M. Moreau, *La Sortie de l'Opéra*—an impression of the etching only—30l. After Pater, two exquisite examples, with figures full of delicate expression and naïve gesture, *Les Plaisirs de l'Eté* and *Le Désir de Plaire*, 4l. 4s. After Augustin de Saint Aubin, two fine and rare prints of *Le Bal paré* and *Le Concert*, engraved by A. J. Duclos, 42l. After Watteau, engraved by Baron—whose things are among the rarest of the Watteau prints—*L'Amour paisible*, 8l.; *L'Assemblée galante*, by Le Bas, 6l.; *Les Charmes de la Vie*, by Aveline, 10l.; *La Danse paysanne*, by A. Andran, 8l.; *La Dieuse d'Aventure*, by L. Cars, 10l.; *L'Embarquement pour Cythere*, 8l.; and *L'Enseigne*, engraved by Aveline, 25l. These were cheap when it is remembered with what perfection these contemporary engravers reproduced the work of the first and greatest master of the French school of the eighteenth century. Some of the coloured prints of Little Masters fetched high prices; especially those of Debucourt: *Frascati*, for example, 27l.; *Heur ou Malheur*, 34l.; *Le Menut de la Mariée* and *Le Noël au Château*—two pendants—140l.; *La Promenade publique*, 1792, the capital work of this Little Master, 36l.; and, highest price of all, *L'Escalade, ou les Adieux du Matin*—a singularly fresh proof before letters—about 200l.

THE first day's sale of the Burleigh James collection is appointed for Monday.

THE great prints of the Didot collection will, we hear, be on view in London next week at three of the leading print-sellers', previous to their sale in Paris. The catalogue will immediately be in the hands of the amateur, and will probably be found to be of unusual interest: M. Charles Blanc having written the preface of an accomplished aesthetic critic, and M. Georges Duplessis, of the Bibliothèque Nationale, having contributed such a valuable notice on matters of fact as may be expected of one who is mainly an expert.

MESSRS. CHRISTIE, MANSON AND Woods sold on the 7th and 8th inst. the valuable collection of the late Dr. Sibson, all choice specimens of Wedgwood's art in finish, delicacy, and colour, and enriched with the designs of Flaxman, Lady Diana Beauclerk, Lady Templeton, and other distinguished artists. The portrait medallions were first sold: of those in blue jasper that of Shakespeare sold for 16 gs.; Garrick, 17 gs.; Dr. Solander, 10 gs.; J. P. Kemble, 14 gs.; Mrs. Siddons, as the Tragic Muse, 21l. In pink jasper: John Howard, 16½ gs.; Locke and Newton, 26 gs. In black and white: Dr. Priestley, 18½ gs.; Oliver Cromwell, 15 gs.; C. Fox, 15 gs. The medallions and bas-reliefs were all artistically arranged in glazed frames. Apollo and the Muses, a set of ten, sold for 76 gs.; and others severally for 90 gs., 95 gs., 98 gs., 110 gs., and 170 gs.; Apollo and four of the Muses, an oblong blue jasper plaque, and the companion with the other five, each 125 gs.; Achilles dragging the body of Hector, 116 gs.; Priam begging his body of Achilles, 130 gs.; Bacchanalian boys, designed by Lady D. Beauclerk, 62 gs. Of the blue jasper vases: an ovoid vase with serpent handles, subject, after Le Brun, Venus in her car drawn by swans, 86 gs.; another of the same form, Hercules in the Garden of the Hesperides, 14 in., 115 gs.; another, Infant Bacchanals and Cupid sleeping, 96 gs.; the companion, the Infant Academy, after Sir J. Reynolds, 100 gs.; an altar-shaped pedestal, blue jasper, with rams' heads and subjects, 78 gs. But the masterpiece of the collection was a magnificent vase of black jasper, with serpent handles and

heads of Medusa, the lid crowned by a Pegasus modelled by Flaxman, subject, the Apotheosis of Homer, on a square pedestal, with griffins at the angles and figures on each side, sacrifices to Flora and to Cupid, 700 gs.; an old English secrétaire of inlaid satinwood, with the Marlborough gem and four other plaques inlaid, 180 gs.; a small table of Coromandel wood, with large plaque in centre surrounded by smaller ones, 145 gs. There were a few drawings by Flaxman, among which *The Birth of Bacchus* sold for 32 gs.; *Mercury Crossing the Styx*, 12 gs.; and *The Acts of Mercy*, 10½ gs. The sale realised 4,376L 12s.

THE paintings of M. F. Pauwels, a well-known amateur, were sold on the 5th inst. at the Hôtel Drouot: H. Regnault, *Portrait of the Comtesse de Barck*, a Spanish lady, which has been twice engraved, 14,000 fr.; R. Fleury, *Michel Angelo and Pope Julius II.*, 9,700 fr.; G. Coques, *A Music-Party in the Courtyard of an Hotel at Brussels*, 7,005 fr.; S. Ruysdael, *The Halt*, 7,600 fr.; David Teniers, the younger, *The Brick-makers*, 2,505 fr.; Vander Meer, of Delft, *A Public Square in Holland*, 10,000 fr.; De Groux, *Death of Charles V. in the Convent of St. Just*, 6,500 fr.; *Pilgrimage to Notre Dame de Hal*, 2,500 fr., and *Ambuscade of Montenegrins in a Mountain Pass*, 3,750 fr. The sale realised 110,415 fr. (4,456L 12s.).

#### NOTES ON ART AND ARCHAEOLOGY.

MESSRS. COLNAGHI, we hear, intend to get engraved for publication a mezzotint, after the exquisite sketch in oils by Romney, *Lady Hamilton Reading a Gazette*, which was so much remarked this winter at the Exhibition of Old Masters.

Mrs. Noseda will publish immediately another fascinating mezzotint after Sir Joshua, of which we have seen a proof. The subject is the Hon. Mrs. Parker and Son, from the picture at Salttram, the house of Mrs. Parker's descendant, Lord Morley. Mr. R. B. Parkes is the engraver, and he has not been unsuccessful in translating into black and white the now somewhat damaged colours of a work chiefly valuable for Sir Joshua's wonted grace of pose and for something more than his wonted subtlety of expression. As the boy stands at his mother's knee her face is charged, as it were, with some dreamy and distant meditation, in which, despite her attitude and gesture of affection, he has seemingly little part. The work has never before been engraved, and never perhaps been seen in public. It is undertaken by a conscientious engraver, and has in its expression of subtle fascination an attraction likely to be more lasting than that of every-day prettiness. Sir Joshua's treatment of the subject was a remarkable evidence of his art of giving strange interest to all that he touched, as anyone will perceive who examines carefully the mezzotint.

The late Mr. William Smith, to whom the South Kensington Museum is indebted for a large and interesting gift of early English water-colour drawings, made a bequest—as the *World* announced some time ago—to the National Gallery of Dublin, and to the Museum he had previously done something to enrich. On Mr. Smith's death power of selection was left to the representatives of the galleries in London and Dublin, and the choice at Kensington has resulted in the acquisition of about 136 drawings by deceased masters of the British School, and, principally, indeed by those of the last generation, who came in style as well as in date between the founders of the school and its still living practitioners. Thus the South Kensington Museum has added to its store two drawings by Bonington, two by J. S. Cotman (one of which, we believe, was exhibited at the Old Masters' the year when water-colours were shown at the Winter Exhibition), two early examples of David Cox, one of De Wint, five of

Copley Fielding, and examples, of greater or less interest, of William Hunt, Prout, David Roberts, Clarkson Stanfield, and Turner.

PHOTOGRAPHS of two curious documents, one in the handwriting of Tintoretto, the other in that of Titian, have been sent from Venice to the Public Record Office, by Mr. Rawdon Brown. The following is a literal translation of the first:—

" 12 November 1568 in Venice

This writing is to witness that I Iacomo Tintoretto painter agree to paint in oil or distemper, as best may be, with landscapes and figures above, how the body of St. Mark was brought to Venice, and the cornices painted like shaded stonework, with hinged or grotesque doors as best may be, and this I promise to the magnificent grand keeper of St. Mark's School, Signor Thomas da Ravenna, most worthy gentleman and clerk, and who by courtesy gives me eighty ducats for such payment.

And I Iacomo wrote this with my own hand.

Received on account forty ducats

I, Sere Giulio Baggio da Bassan was present at the writing of the above

I, Batista da Colmo Strasarol was present at the writing of the above."

The document in Titian's hand is a series of receipts of money between 1519 and 1526, in part payment for a picture to hang in the Church of the Frati Minori, which he had agreed to paint for the Bishop of Baffa.

WE are glad to learn that the fourth and concluding part of Mr. Henfrey's *Medallic History of Oliver Cromwell*, which has been delayed by the author's illness, will be published in a few days by Mr. J. Russell Smith.

THE Royal School of Art Needlework has opened an exhibition of works executed at the school for the Centennial Exhibition of Philadelphia, now arranged for public inspection and sale until March 24, at the Show Room of the School, Exhibition Road, South Kensington. This institution, of which the Princess Christian of Schleswig-Holstein is the acting and active president, has the twofold object of giving suitable employment to gentlewomen who need it, and of restoring ornamental needlework to the high place which it once held among the decorative arts. A staff of lady workers has been carefully trained to the work, and the result of the continuous and unwaried exertions made to keep up and improve the art satisfactorily proves that ladies of the present day can compete with their predecessors of bygone centuries. The Princesses Christian and Louise, Lady Marion Alford, Mr. W. Crane, Mr. Hungerford Pollen, and other eminent artists, have contributed their designs for curtains, portières, screens, ottomans, and every description of furniture capable of needlework decoration. Particular attention has also been paid to the restoring and repairing ancient needlework. The specimens exhibited are fine: a pair of velvet curtains, with borders of conventional sunflowers, made for Her Majesty the Queen; a graceful white-lily border on red velvet, tastefully designed by the Princess Louise; another, of cream-coloured satin, a magnificent pattern, evidently of Venetian origin, we may instance among the number.

THE second number of *The Portrait* contains a capital photograph of Mr. William Black, with an amusing sketch by himself of his literary career. Mr. Black's novels are so pleasant that his readers would scarcely like to give them up, we imagine, even for the perfecting of the "scheme for the better government of the universe" which he tells us he has "now in his eye."

A RICHLY and profusely illustrated work, entitled *La Sainte Vierge*, by the Abbé Maynard, has just been published by the house of Firmin-Didot.

THE *Portfolio* returns this month to its National Gallery illustrations, and gives us the portrait of Mrs. Siddons by Sir Thomas Lawrence, etched by F. Flameng. Prof. Colvin occupies himself—

or, perhaps we should say, finds little to occupy him—in the study of the master with the initials "M. Z." otherwise Martin Zink, Zagel, Zatzinger, or Zwirkopf, according to the views of the commentator. Those who adopt the name of Zagel hold to his being the same as a painter of that name to whom is attributed a Crucifixion in the Vienna Gallery; but Prof. Colvin does not mention this view. It may be doubted whether the artistic personality of this perplexing engraver would be found to be quite as "well-defined and unmistakeable" as Prof. Colvin considers it, if he had not happened to sign his works. Only one form of signature is given in this article, but another is usually accepted—a small tablet placed sideways, on which the Z. precedes the M. A *photogravure* from a water-colour sketch by Frederick Walker, of a flock of geese being driven down a street in Cookham, affords a relief to those who may not be able to sympathise with the strivings of early German art.

THE *Gazette des Beaux-Arts* opens with a description of M. John F. Loudon's magnificent collection of Delft Faience at the Hague, by M. Henry Havard, who recites at the beginning of the article the various fires and other misfortunes which have destroyed the archives of Delft, and have prevented any exact knowledge of its pottery manufacture being handed down to us. Several researchers have, however, of late been made into the subject, and the archives of the Hague and other towns have yielded sufficient material for the reconstruction of its history on something like a basis of verified fact. It seems before to have been chiefly a matter of lively conjecture. M. Reiset, in his National Gallery criticisms, accords all praise to our Raphael treasures, but is decidedly of opinion that neither of the two disputed panels attributed to Michelangelo—*The Entombment* and the *Virgin and Child*—is by him. Of the *Leda*, concerning which M. Reiset gives certain particulars, we hope to speak in another place. Diaz is the "contemporary artist" now under review, and an etching is given from one of his pictures. The *Journal de Voyage* of Bernini, mentioned last month, is continued, and M. Durany finishes his suggestive series of articles on the meaning of the gestures in certain pictures in the Louvre.

THE *Chronique des Arts* "learns with pleasure" that at the next Salon a more favourable locality will be allotted to the exhibitors of water-colour drawings and engravings. Hitherto these two branches have certainly been very badly treated at the Salon.

THE *Kunst-Kronik* accords a long biographical notice to the late Josef Kriehuber, an artist not much known out of his own country, but who won distinction there by his lithographed portraits, of which we are told he executed no fewer than 4,000, besides 2,000 in water-colour. This enormous manufacture of portraits—for it can scarcely have been anything else—was greatly interfered with of late years by photography; but there is scarcely a celebrity of any kind in Germany who has not been portrayed by this popular artist.

#### THE STAGE.

"HASKA," AND "PARTNERS FOR LIFE."

*Haska*, at Drury Lane, has in it something very like the materials for a great dramatic success. Its claim to be a poetical drama rests on a surer foundation than the fact that it happens to be written in blank verse, and that its incidents are of a romantic sort with which our daily life has nothing to do. *Haska*, unlike much of the blank verse presented on the stage, is very often not only verse, but poetry. Mr. Spicer has conceived finely and has written with fire. And thus his drama is not only a play that one can see, but a play that one can read.

But it is, unhappily, too purely a sketch. The

brevity of it is an excellent fault; its terseness of expression a merit so rare that we are thankful for it. Alas! the brevity and the terseness are not all gain. We welcome the three acts, instead of the accustomed five; but we do not fail to notice a want of adequate development in some of the scenes that are given us. The story itself is simple. We would by no means have had it much expanded. A very few pages—even a few lines here and there—would have enabled the writer to trace, not with a firmer, but with a subtler hand the action of the leading *dramatis personae* with whom the interest rests. At present, while witnessing their deeds, we can but vaguely surmise the motives for them. They have no time to explain. They can say nothing to those confidants in whom the stage abounds just that revelation by dialogue may take the place of revelation by soliloquy, before Mr. Spicer has roused them and whipped them away into action. It is action, accompanied by brief poetical commentary, from the rise to the fall of the curtain.

The plot is neat, easy, compact, but very slight. The scene is laid in and about Songrad, in Western Transylvania, in the middle of the eighteenth century, at a time when serfdom in those regions is giving place to freedom. The play begins with the bridal merry-making of the heroine, Haska, a foundling, beautiful and spirited, who weds one Jan—

"Not Jan the rich, you know, that built the mill—  
Just our poor Jan—the woodward."

The presence of the popular lord—the Count Karoly—is looked for at the merry-making. But he does not appear, and there appears in his stead one Count Robert Stourdza, who, playing with the better-loved lord for high stakes on the previous night, has won so much that Karoly has been obliged to make over to him in payment these peasants as property. For the character of Count Robert, Mr. Spicer has called to mind the darkest features of the Italy of the Renaissance, and the sins of the Borgias. Count Robert, to compass his ends of revenge or pleasure, will shrink from no crime. The sight of Haska prompts him to the first of which the playgoer has knowledge. Looking on her and on her lover and bridegroom, the peasant Jan, he sees in the latter "no fit mate," and his sudden solicitude for the girl takes the form of a proposal that she shall sup with him that night in the "Red Keep" of some half-abandoned castle—Transylvania's *cabinet particulier* in the eighteenth century. He will give her lover freedom if she will come to him there. And she consents. But she consents with no intention of putting herself at his service; but rather that her particular sorrow, in the loss of Jan as a husband, may be the opportunity for the securing of a general liberty. She incites the people to uprising—appeals to the peasants round her in spirited lines which have the ring of poetry in them.

She has reached the "Red Keep" in the second act, and the bad Count Robert has awaited her. How much may be expected from his promise is to be judged by the speech of one of his own servants respecting him:—

"He has the tenderest ways

Of making you quite grateful for the snare  
He softly takes your life in. Scandal says  
Men that are bid to drink a cup with him  
Let him taste first—and when he says 'sweet friend,'  
Hands creep to hilts defensive."

The character is justified by his treatment of Haska. She, asking, though not in faith, for the freedom of Jan, according to his word, is told that the clown is free already; and Count Robert draws a curtain aside, and out of the window Haska beholds, on a gibbet already, a man she is assured is Jan. Mr. Spicer has sought to pourtray in his heroine a very exceptional character—one who might well be historical for fortitude and resource—and so, pourtraying a character almost unique, he is, perhaps, scarcely to be blamed for the manner in which he makes his

heroine receive such news as would madden most of women born. She approaches Robert readily for toying and cajolery. She had not looked for this issue to her love with Jan, but at least counts on her revenge and on the triumph of a cause dear to her. Presently the castle is surrounded: insurrection is abroad. But Count Robert's friends are as yet more powerful than his enemies, and Haska, who before this has discovered her true mind to the Count, is now herself to be seized. A leap saves her, but the retainers are to follow.

In the third act, the contest is played out, but before it is known by the wicked noble that he must himself be the loser, he learns that Haska is none other than his sister whom as a child he, jealous of his mother's love, had left as a prey to forest beasts. She had betimes been rescued; and now, as failure approaches, remorse overcomes him. But all this is not traced with enough of care and elaboration to give to a wild story something of resemblance to truth. It is here that the amplification of which we have spoken before is needed, though not, indeed, more needed than, in the first act of all, something to prepare us for finding in Haska not the mere village beauty, but the woman of great aims. The play ends happily. The most cogent reason for the bad Count's remorse is removed when one of his own followers tells him that he was never able, through pressure and stir of the crowd, to carry out the order to make away with Jan, and that whoever was hanged, Jan goes free. Her bridegroom is restored to Haska, and, by a coincidence with which the stage is not unfamiliar, messages arrive at the moment of this particular happiness, giving freedom and happiness to all the serfs who are so fortunate as to stand in a semicircle round Haska and her lord as the curtain descends.

Certain improbabilities, certain crudities apart—and what these are our narrative will enough have indicated—the play is a worthy one. The sentiments of love of liberty, and sympathy with virtue, to which it appeals, are, indeed, habitually appealed to, not of course in the comedies which reflect the follies of the day, but in the more or less sensational plays which are wont to occupy to a great extent our larger stages. The difference is that the appeal is here made by finer means, through the graces often of poetical fancy, or through the vigour of phrases more trenchant than those of the every-day caterer for popular cheers. We have blamed Mr. Spicer for having failed to show us that quality in Haska which it was quite right should not be shown at an early stage to the other *dramatis personae*—the peasant folk about her—but we are at the same time to command him not only for the limits he has put to their comprehension of her, but for the truth and prettiness with which they express that which they do feel of her. Thus a girl says to a stranger, who in the first act asks "What means this merry-making?"—

"Ask the mother—  
She'll tell you 'Haska.' Ask what that means—  
and  
Learn in a breath more than you've seen in a year,  
Of wise, and sweet, and bountiful, and fair—  
Double that twice—there's Haska!"

And the foster-mother herself, when asked to be more explicit—"The good dame will tell me more"—answers:—

"Nay, stranger, who does that  
May guess what goes to the making of the Sun,  
Or where tired storms repose them. That she's  
flesh  
We know—for all may touch her. She's my dar-  
ling—  
Pet-princess-crutch—and crown. But whence  
she came,  
He knows that made her. For our part we found  
her  
Under this very tree. Some taint of the forest  
Clung to her very feet—that's all."

Thus, under sometimes doubtful versification, we find in Mr. Spicer's work poetical thought and expression beyond the range of some quite popular

contemporary dramatists who measure out commonplace thoughts into accurate verse. Finer and more suggestive acting than that which the play gets at Drury Lane—where Mr. Creswick presents the familiar type of a "licentious and tyrannical noble," and Miss Leighton with little good art the heroine—would give the piece fair hope of longer life than now seems to be reserved for it on the boards of the historic theatre. But as the piece has qualities of interest and beauty which would come out only the more plainly for a little judicious revision, we may hope to see it again. With all its failings, it does its author high credit.

*Partners for Life*—revived this week at the Opéra Comique—is neither one of the best nor one of the worst of Mr. Byron's comedies. He has trifled with his public more grossly elsewhere than in this piece, and he has given in *Cyril's Success* and in *Married in Haste* things far worthier of careful notice. They play *Partners for Life* rapidly at the Opéra Comique—out of consideration to an audience arriving after dinner, principally to see the pleasant follies of Mr. Terry, Miss Farren, and Miss Kate Vaughan, in the long burlesque on the *Bohemian Girl*. The story itself is late in the day to tell. It may almost suffice to say that the action—laid at the house of Mr. Mervyn, a Hertfordshire country gentleman—deals with the fortunes of this gentleman in love and money, and with his fortunes there are mixed up, after the manner of the dramatist, who scarcely seeks to rid himself of the conventional plot, those of his sister, nephew, and cousin, who cluster about him. A domestic mystery hangs over Mervyn himself, and the secret, whatever it may be, appears to be in the keeping of his man-servant. Muggles, the man-servant, pervades the comedy with quiet authority, seemingly as great as that which is more ostentatiously wielded by nominal dependents in the comedies of Molière—Toinette, say, or Dorine. But in Molière the confidential servant is a power for good. Common-sense is wont to rest with her, and to it she recalls either the follies of the imaginary invalid or the delusions of the too credulous good-fellow. Muggles, on the other hand, is a power for evil. As long as he is deemed the sole possessor of Mr. Mervyn's secret he is a person to be feared, at all costs pacified; and Mr. Mervyn—without consulting him as to his own affairs—recognises in him, nevertheless, a court of final appeal. The truth is, Mr. Mervyn now wishes to marry, and has set his heart on a certain Miss Smith who, graceful enough in the person of Miss Litton, yet scarcely responds to the description given of her that there is "an Admirable Crichtonish look about her, as if she could do almost anything: nothing less than the authority of such an actress as Madame Fargueil—authority in voice, manner, gesture—being needed to justify such a saying." The *soi-disant* Miss Smith is, however, a decided young person: for five years she has been married to Tom Gilroy, Mr. Mervyn's cousin: a taunt about money, uttered almost directly after their marriage, having been enough to divide them. They still love each other, though; and, besides, there is the law—so that it is perhaps fortunate that Mr. Mervyn, whatever may be his desire, is oppressed with the knowledge of his own secret. He, in fact, deems himself still married—news never having come to him of the death of the woman from whom he had long ago separated. There are other passions in the house than those which are held in check for the present by the somewhat complicated relations of Mr. Mervyn, Tom Gilroy and "Miss Smith," and these the spectator follows with but scanty interest, it must be confessed, till such time as it suits the dramatist not only to reunite Tom Gilroy with his wife, but to take tyrannical power out of the hands of the authoritative Muggles by disclosing to the chief person of the drama, through the return of one "Gopinger" from the colonies, that the wretched wo-

man the thought of whose existence had oppressed Mr. Mervyn's life was never his wife at all, since she was Goppinger's alike when he found and when he left her. The money difficulties in which, through the failure of a great house, Mr. Mervyn has become involved, are also concluded. Some "Goppinger" of the money-market steps in at the dramatist's bidding; and all is well.

Of high interest there is nothing either in play or performance; but, happily, the acting is without incapacity. Miss Litton delivers with a not quite amiable shrewdness her part of the rather pointed dialogue assigned by Mr. Byron to her and her stege husband. Tom, played by Mr. Barnes, is a genial-looking fellow; but the actor makes the serious mistake of greatly overcharging with emotion the passages in which he depicts the loneliness of a bachelor's home. Mr. Barnes's tones, and the melancholy music that accompanies them from the orchestra, are felt to be misplaced on a theme never rising to domestic tragedy. Mr. Terry is, as usual, full of ingenious expression and of an engaging freshness of voice and manner, to which, even in such a character as that of the secret-holding servant, he owes something of his popularity. Miss Hollingshead, Miss Clifton, Mr. Bella, and Mr. Charles, have no important tasks. The best-played part in the piece is that of Mervyn, which is rendered with much quiet lifelikeness. Mr. Maclean, one of the most useful actors on our stage for a wide range of parts, is probably without the conspicuous talent that would enable him to surprise the town in any one; but he has here shown—and not for the first time—that there are characters which no one can play better, though these may be chiefly of the duller or quieter kind. His picture of the unhappy squire is in no respect seriously amiss, and here and there, in attitude and gesture, worthy of all praise for its homely fidelity.

FREDERICK WEDMORE.

CHARLES DICKENS'S *Great Expectations*—a version by Mr. W. S. Gilbert—will be produced this evening, at the Royal Aquarium Theatre.

THE *Great Divorce Case* has been revived for a few nights at the Criterion.

SIGNOR ROSSI has made his first appearance at St. Petersburg, not with great success, though his appearance in *Hamlet* is anticipated with interest.

MANY of the distinguished amateurs who took part in the recent amateur performance at the Opéra Comique will play there again to-day: this time in a piece as important as *The Rivals*, as well as in Mr. Theyre Smith's comedietta, *Cut off with a Shilling*.

MR. AND MRS. KENDAL give their last morning performance at the Gaiety Theatre to-day, when the *Lady of Lyons* will once more be the piece presented.

THE company with which Mr. Mayer will open the Duke's Theatre about the end of the month will include Mr. and Mrs. Billington, Mr. McIntyre, and Mr. Lin Rayne. The piece produced will be an elaborate sensation drama, founded, it is said, in great measure on some of the incidents in the Tichborne trial.

THE first volume of the collected works of Duvert, the *vaudeville* writer, is just now appearing.

THE *Pécholé* has been reproduced at the Variétés, with Mdme. Judic in the part played originally by Mdme. Schneider.

#### MUSIC.

HERR JOACHIM AT CAMBRIDGE, AND BRAHMS'S SYMPHONY IN C MINOR.

LAST Thursday week was a memorable day, not merely for Cambridge, but in connexion with the musical history of this country. On that day the

university conferred the honour of a Doctorate of Music on one of the greatest living artists, Joseph Joachim, while in the evening the Cambridge University Musical Society brought to a first hearing in England the latest composition, and one of the most important, of one concerning whom it is not too much to say that he occupies the proud position of being the most eminent of living composers. Many of our readers will be aware that it was wished also to confer a Doctor's degree on Johannes Brahms; but, as this could not be done in his absence, the ceremony was necessarily postponed.

As to the claims to the dignity offered them of both of the recipients, there cannot be two opinions; it may, indeed, be said that the university has honoured itself no less than the artists by the step which it has taken. Of Herr Joachim we have so often spoken that it will suffice now to say that his undoubted pre-eminence over all other performers arises less from his marvellous gifts—though we should be the last to underrate these—than from that truly artistic feeling which makes him invariably sink himself entirely in the music he performs. No other artist now before the public possesses in the same degree the spirit of entire self-abnegation. Joachim may be described as the most "objective" of all players. His own individuality is never obtruded; indeed, one never thinks of it at all while listening to him; it is always the composer himself who, through the player, speaks to us. The artist's thoroughly musical organisation puts him equally *en rapport* with all schools and all styles; and hence, with a *technique* equal to any demands upon it, Joachim is equally great as an exponent of Bach or Beethoven, Tartini or Spohr. But, while he is the greatest of all violinists, he is something more. The finest playing in the world would not be sufficient to entitle him to a doctor's degree; he is also an excellent composer, as he proved by the overture written for Cambridge, of which we shall speak presently. From every point of view, it would have been impossible to find a fitter recipient of the honours of the university.

Concerning the ceremony it is needless to speak; the daily papers have supplied full details upon the matter. It should, however, be mentioned that invitations to be present had been sent to many of the most distinguished musicians in London, a very large number of whom attended; the assemblage was, in fact, worthily representative of the musical talent of the country.

In the evening the Cambridge University Musical Society, which is now in the thirty-third year of its existence, gave its 150th concert in the Guildhall. Few provincial societies can look back upon a more honourable and brilliant past than this one. An abstract of its history was prefixed to the programme of the concert, from which we learn that during the last twenty years no fewer than thirty-nine important works, vocal and instrumental, have been heard in Cambridge. Under its present excellent conductor, Mr. C. Villiers Stanford, the society has been even more energetic than previously, as is shown by the fact that within the last three years Brahms's "Deutsches Requiem," Schumann's *Paradise and the Peri*, and the third part of his *Faust* music (the last-named for the first time in England), have been heard at these concerts; while for their next concert in May, the society is preparing another novelty in Brahms's "Rhapsodie," Op. 53, for alto solo and male chorus—a truly charming work, which has not yet been heard in this country. The performances, moreover, are, so far as we have heard them, most excellent; the amateur chorus, which, with the exception of the ladies, consists, we believe, entirely of members of the university, is not only most carefully trained, but sings with a spirit and finish worthy of high commendation; while for their orchestra the committee, instead of relying on local talent, engage the best available professional players from London.

The programme of the concert on the 8th was as follows:—

Overture, "The Wood-Nymph".	W. S. Bennett.
Concerto in D	Beethoven.
(for Violin and Orchestra.)	
A Song of Destiny	Brahms.
(for Chorus and Orchestra.)	
Violin Solos	Bach.
Elegiac Overture (MS.)	: Joachim.
Symphony in C minor (MS.)	: Brahms.

The choice of Sterndale Bennett's melodious overture was a graceful tribute to the late music professor at the University. It was extremely well played, under the direction of Mr. Stanford, by an excellent orchestra, led by Mr. Burnett; the only fault to be found was that it was too weak in the bass—four violoncellos and three double-basses being certainly not enough to balance ten first and eight second violins. The reception of Herr Joachim on his coming forward to play Beethoven's concerto was enough even to disturb his nerve, used as he must be to demonstrations of public favour. It was literally nearly five minutes before the applause subsided, and the piece was allowed to commence. I have heard the work from Herr Joachim many times; but I must say that on this evening, if possible, he even surpassed himself; anything more perfect cannot be conceived. Brahms's "Song of Destiny," a work familiar to frequenters of the Crystal Palace concerts, was extremely well sung by the choir of the society, the difficult intervals for the voices with which it abounds being attacked with the most praiseworthy precision. After the two movements from Bach's violin sonata in C, wonderfully played by Herr Joachim, came the first novelty of the evening—the "Elegiac overture in commemoration of Kleist," written by the new graduate as the exercise for his degree, and performed for the first time on this occasion. Without claiming for the composer, who conducted his own work, that high inspiration which amounts to absolute genius, it may fairly be said that the new overture is far above the average; it is throughout one noble strain of lamentation; nowhere is anything to be found that is frivolous or undignified, while workmanship and instrumentation show the hand of a master. The overture is a composition of real beauty, and was not unworthy of its place in a programme so remarkable as that of the evening.

The greatest attraction of the concert was, of course, the first performance in England of Brahms's new symphony. Concerning this important work it is necessary to speak with a certain amount of reserve; because, as the score is unfortunately not yet published, I have had no opportunity of studying the music; and although I heard it twice—at the rehearsal in the morning as well as in the evening—it needs more than two hearings to appreciate fully a composition at once so elaborate and so original. Those who are familiar with Brahms's later works, and who have followed the gradual development of his genius, will be prepared to hear that there is much in this symphony which cannot be properly understood till it becomes familiar. In his able analysis of the work printed in the programme, Professor Macfarren well remarked that many, and the greatest, of its beauties were imperceptible on a single hearing. Yet, while I cannot pretend to have fully grasped the author's conception, quite enough of its power and charm manifested themselves to justify me in expressing a very decided opinion that of all the symphonies since those of Schumann it is incomparably the greatest; because in it one feels throughout the touch of real genius. It is not so much in the masterly thematic developments—for in this respect Brahms is probably equalled by Raff—but in the nature of the themes themselves, and the genuine poetry that animates the entire work, that this is shown. The first Allegro, in C minor, is alternately passionate and pathetic; the second subject, particularly, is most charming; the

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beautiful effects for solo wind-instruments remind us of the B minor symphony of Schubert, though without the slightest plagiarism; while the contrabassoon, an instrument rarely employed except to reinforce the bass in *tutti* passages, is treated by the composer with no less effect than in his variations on a theme by Haydn. The Andante, in E major, is one long strain of exquisite passion and tenderness, abounding in lovely details, and both in its melody and harmony easier to appreciate at a first hearing than any other portion of the work. In place of the usual Scherzo, the third movement in A flat (*un poco allegretto e grazioso*) is a species of *intermezzo*, flowing and tranquil in character, and happily contrasted in tone with the preceding Andante. This movement impressed me less than the rest of the work; it is quite possible that on further acquaintance I should appreciate it better. The finale is throughout magnificent. It is preceded by a most powerful introduction, *adagio*, full of the grandest harmonies, and in every way characteristic of its composer. The chief theme of the following Allegro is of an "ear-catching" character very unusual with Brahms; in its rhythm, though not in the progression of the melody, it slightly recalls the subject of the finale of Beethoven's choral symphony. The movement is elaborately developed, working up finally to a most splendid climax, which brings the work to a close.

So far as it is possible clearly to sum up the impressions left upon the mind by what is necessarily only a superficial acquaintance with the symphony, I should say that the points which strike me most in it are, first, its absolute individuality, it being as much an emanation from Brahms's peculiar genius as his new quartett or his "Deutsches Requiem"; secondly, the unity of style which, in spite of the contrast of the different movements, pervades the whole; and, thirdly, the absolute and sovereign command of the symphonic form—in one word, the mastery of technical resources which it displays. Some of the most distinguished German musical critics have expressed an opinion that it is the only modern symphony worthy to be placed by the side of those of Beethoven and Schumann; and this opinion I am fully inclined to endorse.

The performance of the whole work, under the direction of Herr Joachim, was admirable. Our London readers will be glad to learn that it is intended shortly to produce the symphony at the Crystal Palace, when many will doubtless embrace the opportunity of making its acquaintance.

EBENEZER PROUT.

It may safely be affirmed that no finer performance of Schumann's great symphony in C has ever been heard in England, and probably not even in Germany, than that given last Saturday afternoon at the Crystal Palace, under Mr. Manns. The work is, as a whole, the greatest, and certainly the most individual, of the composer's four published symphonies; but it requires such highly finished playing to do it justice that, except at Sydenham, it can seldom be heard to advantage. Such a rendering as that of Saturday was a treat of the highest order to all the *connoisseurs* present. Mr. G. A. Osborne's "Festival Overture" in C major, though not heard before at these concerts, can scarcely be called a new work, having been written for Mr. Kuhe's festival at Brighton, in 1875. It is a very pleasing and melodious composition, showing, both in its construction and orchestration, the hand of a practised musician; and, being played to perfection, it fully deserved all the applause it received. A new violinist, M. Henri Petri, made his first appearance in England on this afternoon. He is a native of Holland, and a favourite pupil of Herr Joachim. He was heard in Spohr's "Dramatic Concerto," and in the Romance from Joachim's "Hungarian Concerto." The young artist may be honestly congratulated on a most legitimate success. His tone

is excellent, and his execution very neat; but besides this he plays with much genuine feeling; indeed, it may be said that in some respects his style reminded us of that of his illustrious master. We shall hope to hear him on future occasions. The vocalists at this concert were Mdme. Sinico-Campobello and Signor Campobello, the most noteworthy item of this part of the music being the lady's singing of the charming "Connais-tu le pays" from Thomas's *Mignon*. The overture to *Guillaume Tell* concluded the programme. This afternoon Herr Joachim's new overture, spoken of above, is to be given.

At the last Monday Popular Concert Brahms's fine sextett for strings in B flat (Op. 18) was given. The work was noticed at such length on the occasion of its last performance at these concerts (ACADEMY, February 27, 1875) that it will suffice now to record the fact of its repetition. Mdme. Schumann, the pianist of the evening, played as her solo her husband's "Etudes Symphoniques," one of the works in which she is unapproachable, and joined Herr Joachim and Signor Piatti in Beethoven's great piano trio in E flat.

ON Thursday evening the Royal Albert Hall Choral Society, under the direction of Mr. Barnby, gave a performance of Bach's *Passion according to St. Matthew*. It is to Mr. Barnby that the credit is chiefly due of popularising this great masterpiece in London.

THE Bach Choir, which, under the direction of Mr. Otto Goldschmidt, distinguished itself so highly last year by the production of Bach's great Mass in B minor, announces two most interesting concerts to be given in St. James's Hall on April 11 and 25. At the former, the Mass in B minor will be performed for the third time in England; and at the second the programme will include Bach's magnificent Church Cantata, "Ein feste Burg;" Handel's Coronation Anthem, "The King shall rejoice;" an eight-part anthem by Sterndale Bennett; the Sanctus from Palestrina's "Missa Papae Marcelli;" and Gade's cantata *Comala*. The works of Bach and Gade have never yet been performed in England.

WAGNER'S *Walküre* was produced at Vienna with most brilliant success on the 5th inst. The principal parts were sustained by Frau Friedrich Materna, Frau Ehn, and Herrn Labatt and Scaria: the performance was conducted by Hans Richter, who, it will be remembered, directed the orchestra last year at Bayreuth.

It is announced that if Wagner visits London, he will probably be accompanied, not only by Wilhelmj, but by Frau Materna and Herrn Unger and Hill, the Siegfried and Alberich of the "Nibelungen" performances.

JULIUS OTTO, well known in Germany as a popular composer of male-voice quartetts, died on the 5th inst. at Dresden, in the seventy-fifth year of his age.

The death is also announced from Milan of a talented Italian composer, Constantino Dall' Argine, at the early age of thirty-four.

## NEW PUBLICATIONS.

- Alexander (W.), *The Witness of the Psalms to Christ and Christianity* (Bampton Lectures, 1876), 8vo (J. Murray) 10/6  
 Blackburn (H.), *Pictorial Notes in the National Gallery*. British School, 8vo. .... (Chatto & Windus) 1/0  
 Braddon (Miss), *Weavers and Weft*, 3 vols. or 8vo (J. Maxwell & Son) 31/6  
 Bruce (A. B.), *The Training of the Twelve*, 2nd ed. 8vo (T. and T. Clark) 10/6  
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